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Music and Letters

JANUARY 1953

Volume XXXIV

No. 1

ARCANGELO CORELLI

BY STEWART DEAS

CONSIDERING the great and widespread reputation Corelli enjoyed in his own day, astonishingly little is known about his life, and that little is about equally compounded of facts that have often been distorted and anecdotes as often embroidered. Most English accounts seem to have relied more or less on Hawkins and Burney, both of whom, on the anecdotal side, leaned heavily on Corelli's pupil Geminiani. Whether by design or accident Francesco Geminiani seems to have confined his first-hand information about his master to somewhat unfortunate incidents not calculated to heighten Corelli's reputation.

There is the story of his performance with Scarlatti at Naples. Corelli, it appears, took the precaution of taking with him, on this occasion, the violinist and cellist with whom he was accustomed to play; but his fears lest the Neapolitans would not be able to do justice to his music without rehearsal proved unfounded. "His astonishment was very great to find that the Neapolitan band executed his concertos almost as accurately at sight, as his own band, after repeated rehearsals, when they had almost got them by heart." "Si suona" (says he to Matteo, his second violin), "*a Napoli!*" Thus Burney, quoting "a very particular and intelligent friend" who had it from Geminiani himself. There follows the incident of Corelli's playing one of his solo sonatas to the king, who was so bored by the Adagio that he left the room. Worse still; Corelli was invited to lead the orchestra in one of Scarlatti's masques and found to his mortification that the regular leader and other players could play the high passages better than he. Finally Corelli is

supposed to have "led off in C major" a song which should have been in C minor. "Ricominciamo", said Scarlatti good-naturedly. Still Corelli persisted in the major key, till Scarlatti was obliged to call out to him, and set him right.

All this puts Corelli in an unflattering light, and one wonders why Geminiani should recall such things about his master in preference to the more pleasant ones with which his memory must surely have been stored. One positive quality he does mention when he points out that Corelli insisted on uniformity of bowing in orchestral playing: "... At his rehearsals, which constantly preceded every public performance of his concertos, he would immediately stop the band if he discovered one irregular bow." And there is also Hawkins's statement that Geminiani, presumably intending to be complimentary, likened Corelli's tone to that of "a sweet trumpet".

Along with Geminiani's disappointing contribution to our knowledge of Corelli it may be as well to dispose of the remaining two well-worn anecdotes about him. The first is the Handel-Corelli incident. Authorities seem to be agreed that its origin is in Mainwaring's *Life of Handel*, and it shall be given here in Mainwaring's words:

There was also something in his (Handel's) manner so very different from what the Italians had been used to, that those who were seldom or never at a loss in performing any other music, were frequently puzzled how to execute his. Corelli himself complained of the difficulty he found in playing his Overtures. Indeed there was in the whole cast of these compositions, but especially in the opening of them, such a degree of fire and force, as never could consort with the mild graces, and placid elegancies of a genius so totally dissimilar. Several fruitless attempts Handel had one day made to instruct him in the manner of executing these spirited passages. Piqued at the tameness with which he still played them, he snatches the instrument out of his hand; and, to convince him how little he understood them, played the passages himself. But Corelli, who was a person of great modesty and meekness, wanted no conviction of this sort; for he ingenuously declared that he did not understand them; *i.e.* knew not how to execute them properly, and give them the strength and expression they required. When Handel appeared impatient, *Ma, caro Sassone* (said he) *questa Musica è nel stylo Francese, di ch'io non m'intendo.*

To this Mainwaring has a footnote which runs: "The Overture for 'Il Trionfo del Tempo' was that which occasioned Corelli the greatest difficulty. At his desire therefore he made a symphony in the room of it, more in the Italian style."

It should be noted that the difficulty lay not in the notes but in the "manner of executing" them. It is hardly to be supposed that

Handel, whose first instrument was the harpsichord and whose violin-playing apparently found its level in the "seconds" of the Hamburg opera, could presume to teach the renowned Corelli, thirty-three years his senior, anything about violin technique. It was the "tameness" of Corelli's performance which upset Handel. It may be further noted that Mainwaring in his footnote does not exactly say that it was specifically the overture to 'Il Trionfo' which was being played at the time of Corelli's remark. All subsequent writers seem to have taken this for granted.

The remaining anecdote is the harmless one about Nikolaus Adam Strungk who, having introduced himself as one who played "the harpsichord, and a little on the violin", surprised Corelli with such a display of *scordatura*-playing on the violin that, according to Hawkins who tells the whole story, "Corelli cried out in broken German, 'I am called Arcangelo, a name that in the language of my country signifies an Archangel; but let me tell you, that you, Sir, are an Arch-devil!'"

Whatever may be the varying degrees of truth in these stories, they all indicate a certain mildness and courtesy which came to be associated with Corelli but which some have thought to be contradicted by two statements; the first, again quoted by Hawkins, that "a person who had heard him perform says that whilst he was playing on the violin, it was usual for his countenance to be distorted, his eyes to become as red as fire, and his eyeballs to roll as in agony"; the second, a somewhat indignant letter which Corelli wrote on being asked to explain his apparent use of consecutive fifths in one of the trio-sonatas. Marc Pincherle points out that in Italy at that time such demonstrative violin-playing was the rule rather than the exception, but also thinks that the portrait of Corelli by the Irish painter Hugh Howard bears out the idea of a man of character capable of strong emotion. That is perhaps rather a matter of interpretation. The portrait was often reproduced and the engravings of, for example, van der Gucht and Cole, differ greatly in emphasis. Howard painted the original in Rome, but there is, as so often the case with portraits, a great deal of confusion about reproductions even among otherwise trustworthy authors. Van der Straeten, for example, in his 'History of the Violin' gives a good reproduction of the Cole engraving and attributes it, on the same page, to van der Gucht. In other cases, alleged reproductions of the portrait itself so often turn out to be reproductions once or twice removed of one of the engravings.

For the known facts about Corelli's life we may safely turn to Pincherle whose biography of the composer, published in 1933,

but now unfortunately out of print, remains the only reliable and fairly easily accessible source of information. It was drawn upon to a certain extent in the supplementary volume of the last edition of Grove to correct and amplify the original article which had contained an accumulation of the usual Corelli inaccuracies. Arcangelo Corelli was born on February 17th 1653 at Fusignano, half-way between Bologna and Ravenna. The family, which seems always to have been of some affluence, has been traced far back but, although it includes poets and priests, has produced no musician other than Arcangelo, who was the youngest of a family of five. His father died shortly before he was born, and all that is known of his early education is that when still quite young he went to Faenza for the beginning of his musical education. In 1666, at the age of thirteen, he is in Bologna where he studies violin playing for four years. The Bologna School has an important place in the development of instrumental forms and, although Corelli did not remain there, it obviously had a strong influence on his further development. The older biographers, following Hawkins and Burney, stated that Corelli was a pupil of Bassani. Seeing that Bassani was four years his junior, this is now thought unlikely, and it is at least certain that he cannot have been his pupil at Bologna, where it has been established that his masters were Giovanni Benvenuti and Leonardo Brugnoli, both disciples of Ercole Gaibara. Pincherle is inclined to rule out Bassani altogether, but, bearing in mind the humility with which Corelli appears to have received "instruction" from the very junior Handel, it seems not altogether impossible that he may at some stage in his career have allowed that Giovanni Battista Bassani, of honourable mention in all works of reference, could teach him something about his instrument. In any case, the Bologna influence is acknowledged in some of the early editions of Corelli's works, where he is styled "da Fusignano detto il Bolognese".

Between 1670 when Corelli left Bologna, and 1675 when he is known to have reached Rome, there is a gap in the record of his life which has been ingeniously filled in various ways. It is to this period that Mainwaring's story of his visit to Paris and of Lully's jealousy belongs. Hawkins accepts and even embellishes the story. Burney states cautiously: "It has been said without authority that Corelli went to Paris in the year 1672 but was soon driven thence by the jealousy and violence of Lulli." Pincherle traces the original statement to Rousseau, whom he quotes as saying in the '*Lettre sur la Musique françoise*': "Lulli même, alarmé de l'arrivée en France de Corelli, se hâta de le faire chasser de France; ce qui lui fut d'autant plus aisé que Corelli était plus grand homme, et par

conséquent moins courtisan que lui." In my copy of the 'Lettre'—admittedly later than the edition Pincherle quotes—the words "en France" do not occur after "l'arrivée". Is it possible that we may exonerate Rousseau from the blame of actually saying that Corelli visited Paris?

From 1675 Corelli's name appears on the list of instrumentalists engaged on the occasion of the name-day of the church of St. Louis-des-Français in Rome, at first as the third of four violinists and later as second violinist. On January 6th 1679 he leads the orchestra at the Teatro Capranica on the occasion of its inauguration as the second public opera-house in Rome. The opera performed was Pasquini's 'Dov'è amore è pietà', not a note of which has survived. A letter of June 3rd of the same year indicates that Corelli is still in Rome, but thereafter his movements are obscure until 1681, the year of publication in Rome of his first collection of Trio Sonatas. There may have been a visit to Munich in 1680, when the musical historian, theorist and composer Wolfgang Kasper Printz says he met him there, but apparently there is no other documentary evidence of his visit or its further amplification that Corelli was engaged in the orchestra of the Elector of Bavaria. There is also Chrysander's statement, apparently unsupported, that Corelli visited Farinelli at Hanover between 1680-85. From 1682-1708 Corelli's name appears as leader of the steadily increasing orchestra for the festivals of St. Louis, and in this office he is associated with his pupil Matteo Fornari who succeeds him as leader in 1710.

The culminating events of Corelli's career, however, were his engagement first, in 1687, by Cardinal Panfili as his chief musician, and secondly, from 1690 till his death in 1713, in a similar but somewhat more exalted position in the princely establishment of Cardinal Ottoboni. He proved himself a man capable of the enjoyment of arts other than his own, and amassed a collection of valuable pictures. The fiction prevailed until quite recently that he left these pictures along with £6,000 (Grove even has £60,000) to his beloved patron Ottoboni. Thanks to the researches of Carlo Piancastelli and Alberto Cametti, Corelli's will was discovered and published; it is given in French translation by Pincherle and in a somewhat inaccurate English version in E. van der Straeten's 'History of the Violin'. The Cardinal was left *one* picture of his own choice; there is no mention of money, but Corelli makes his brothers his "universal heirs".

Corelli's fame rests entirely on his sonatas, trio-sonatas and concerti-grossi for strings, the only forms of composition he is known to have practised. The list of his works is as follows:

Twelve Trio-Sonatas dedicated to Queen Christina of Sweden. Opera Prima. Rome, 1683.

Twelve Chamber Sonatas (trio-sonatas) dedicated to Cardinal Panfili. Opera Seconda. Rome, 1685.

Twelve Trio-Sonatas dedicated to the Duke of Modena. Opera Terza. Rome, 1689.

Twelve Trio-Sonatas dedicated to Cardinal Ottoboni. Opera Quarta. Rome, 1694.

Twelve Sonatas for Violin and Bass (cembalo) dedicated to Sophia Charlotte, Electress of Brandenburg. Opera Quinta. No place or date of publication given; but reprints at Rome and Amsterdam 1700.

Twelve Concerti Grossi dedicated to the Elector of the Palatinate. Opera Sesta. Date of dedication 1712, but first published at Amsterdam 1713-14.

It has often been pointed out that Corelli's strength as a composer lay in the polish of his style and in his sure grasp of satisfying harmony rather than in any great originality. The list alone of the works of the Bologna school of composers, including Vitali and Torelli, shows many trio-sonatas and concerti-grossi.¹ Burney, a little influenced, one feels, by some of Geminiani's luke-warm remarks, says: "Indeed, Corelli was not the inventor of his own favourite style, though it was greatly polished and perfected by him." But after some rather conflicting statements about the degree of difficulty and expressiveness of his writing, he adds: "However, if we recollect that some of Corelli's works are now more than a hundred years old, we shall wonder at their grace and elegance; which can only be accounted for on the principle of ease and simplicity . . . Corelli's productions continued longer in unfading favour in England than in his own country, or in any other part of Europe; and have since only given way to the more fanciful compositions of the two Martini's, Zanetti, Campioni, Giardini, Abel, Schwindl, Boccherini, Stamitz, Haydn and Pleyel." It may now safely be said that Haydn alone, of all these "more fanciful" composers, is clearly on a higher plane than Corelli, and it is doubtful whether any of the others reach Corelli's level of concise musical expression.

It may be assumed that the tercentenary of Corelli's birth will provide opportunities, by the performance of his works, of reassessing his place in the corpus of living music. Small as his total output is, it would yet be idle to pretend that it is all of equal value. The sonatas, tidily parcelled into books of twelve each, of which the Opera Prima and Opera Terza are "sonate da chiesa", and Opera Seconda and Opera Quarta are "sonate da camera" (although

¹ See 'The Solo Violin Sonata of the Bologna School', by Henry G. Mishkin in 'Musical Quarterly', January 1943.

it is to be noted that Corelli specifies the actual type only in the case of Opera Seconda), adhere more or less to the characteristics of these two types. That is, the first and third groups are written "for two violins and Violone or Archlute with organ bass", and in a somewhat serious contrapuntal style, whereas the second and fourth groups are written "for two violins and violone or cembalo", and consist of a prelude followed by three or, sometimes, only two dance movements. The first and third groups, however, do not adhere to their type so strictly as never to have a suggestion of dance rhythms in the later movements. Of the four (occasionally five) movements of each sonata the opening one is in the great majority of cases slow—marked Grave or Largo—but there are also a few cases of an opening Allegro or Vivace; the third movement is usually slow and the last invariably fast. There can be little doubt that Opera Terza is the finest set of all the trio-sonatas. There is plenty of vigorous independent part-writing in the many fugal movements and, in the slow introductions and middle movements, a poise and dignity that might be called Handelian. The third sonata of this book, for example, opens with a spacious Grave in which there is a satisfying interlacing of the two violins (the overlapping of the parts is one of the attractive features of Corelli's writing at its best). This is followed by a short, busy, antiphonal movement with a characteristic cross-rhythm cadence at the end, and then comes a finely wrought Largo on an ostinato—or quasi-ostinato, for Corelli is pleasantly free in these matters—bass of the descending scale of B \flat . The last movement, fugal in character, has a theme which carries in itself the seeds of rhythmic disagreement (6/4 v. 3/4), and lively use is made of this feature both in Corelli's somewhat sketchy working out (his fugues are always sketchy and rather Handelian), and in the cadence of the unexpectedly *piano* ending. No. 4 of this set is the one from which J. S. Bach took the subject for his "little" B minor organ fugue. That was perhaps more a misfortune than an honour for Corelli. The original which begins with three entries of the subject, all in the tonic, does its best but seems hardly to be one of Corelli's most successful "fugues" and is not helped by two outer movements of a somewhat conventional nature. It must be remembered, however, that this word "conventional" is one of those of which one must beware in writing about Corelli. In many cases he was establishing a sort of musical usage which only since his day has become conventional through over-use.

Neither of the chamber-sonata groups quite comes up to the level of Opera Prima and Terza. There is, on account of the

comparative monotony of the dance rhythms, less interest in the individual parts, and too often a tendency to write the second violin part as a mere accompanying part. Several Allemanda movements, for example, have busy quaver basses over which the two violins play in resourceless thirds. In fact, the appearance of the busy bass is almost always the sign for the entry of thirds above, sometimes with a few coy suspensions, but usually fairly blatant. One or two of the opening movements have character and distinction, but in these dance suites it is usually in the Giga that Corelli excels. If, as Professor Dent says, "the lilt of Corelli's gighes seized him (Alessandro Scarlatti) like a St. Vitus's dance, and turns up everywhere", it is little wonder, so lively and compelling are most of the examples. Oddly unconvincing, on the other hand, are most of the Sarabands. One, for some reason or other marked "Tempo di Sarabanda—Largo" (Sonata 9, Opera Seconda), has in fact little of the saraband character; another (sonata 7, Opera Quarto), is in $3/4$ time but marked Vivace; a third (Sonata 8 *ibid.*), is an Allegro in $6/8$. It is in some of the sarabands, however, that the most obvious examples of what has been called the "Corelli clash" occur. It is a cadence in which the tonic sounded with the supertonic—dotted crotchets, let us say—is followed by leading note and tonic sounded together (quavers) before resolution on the tonic unison. Examples occur at the end of the saraband of the 8th and the middle and end of the 10th sonatas of Opera Seconda, and at the middle and end of the saraband of the third sonata of Opera Quarta.

The famous Opera Quinta is in two sections, the first consisting of six sonatas for violin and bass, the second with a separate title page which describes its contents: "Preludii, allemande, correnti, gighes, sarabande, gavotte, e follia a violino solo e violone o cimbalo". The various dances are, as in the chamber trio-sonatas, grouped into suites or sonatas, the last of all consisting of the famous Follia which occupies a similar place to the Ciacona which forms the last "sonata" of Opera Seconda. This collection of solo violin sonatas was Corelli's most celebrated work and enjoyed wide circulation long after his death. In it he is regarded as having summed up his technique of solo-violin playing. Burney speaks of it as the "classical book for forming the hand of a young practitioner", and says it "has ever been regarded as a most useful and valuable work by the greatest masters of that instrument . . . Tartini formed all his scholars on these solos." Even the most cursory glance at the book shows at once the extent to which Corelli distinguished between the violin as a solo instrument in its own right and as an orchestral or

concertante instrument. Here we have violin writing which requires double-stopping and arpeggiated chords of a kind not to be found in the trio-sonatas or concerti-grossi. True, these things are, for the most part, confined to the first six sonatas (there are very few double-stoppings in the suite-like second six, except in the *Follia* variations), but the style is obviously more flamboyant, more soloistic, than in the chamber music proper. Moreover here, for the first time, the question of additional ornaments arises. In two of the early editions of these sonatas, the Amsterdam edition of Roger (c. 1715) and the London edition of Walsh (c. 1720), are to be found ornaments which, so the publishers say, were supplied by Corelli himself. They are reproduced in the Collected Edition of Chrysander-Joachim,² and whether they do in fact come from Corelli or not—and there seems little reason to doubt this—they certainly represent the practice of the time in the execution of slow movements. Once again, however, this “mannered” style of writing is confined to the first six sonatas; it has no place in the straightforward dance movements of the second part of the book, except perhaps in the slow variations of the *Follia* where, however, the “graces” do not appear to have been supplied. These variations remain a satisfying piece of writing for their period. Pincherle thinks their interest purely pedagogic, but surely this is the wrong approach. It was, as Burney indicated, the fate of these sonatas to be treated as “teaching material”, but that does not mean that in the hands of a sympathetic performer they need sound merely like exercises—any more than, say, Bach’s French Suites, which some people seem to put into the same dead “teaching” category.

For the general public of to-day as, no doubt, of Corelli’s own day, the most acceptable works of all are the twelve concerti-grossi, *Opera Sesta*. There are grounds for considering these to be the first fully-fledged concerti-grossi to have been written, for although as Dr. Alfred Einstein³ and others have shown, they were posthumously published there is the evidence of Georg Muffat that he had heard concertos (unspecified) of Corelli as early as 1682. Once again there is a division into works of a more or less solid contrapuntal nature (the first eight concertos) and suites of dance movements (the last four concertos). The concertino instruments are the same throughout, namely two violins and bass with continuo, the same group of players, in fact, as that required by the trio-sonatas. In the edition of Walsh by Dr. Pepusch, this characteristic feature

²Augener Edition No. 4936—alas, out of print. Two of the ornamented slow movements are also to be found in the Appendix to Dolmetsch’s ‘Interpretation of the Music of the XVIIth and XVIIIth Centuries’.

³See his prefaces to the Eulenburg Miniature Scores of Concertos 1, 3, 8 and 9.

is, for some reason or other, obscured by the transference of the viola part from the ripieno to the concertino section of the score. It should be noted, however, that all Pepusch has done is to transfer the existing viola line to the concertino section. It is not a case of adding a viola part, as has sometimes been said. Even Pincherle is misleading here.

The 'Christmas Concerto', No. 8, "fatto per la notte di natale", as it is headed by Corelli, has long been a favourite with its beautiful concluding Pastorale marked "ad libitum". Einstein takes this to mean that this movement may be included or not at will. But surely Corelli would not actually have attached it by a sustained G tied over from the previous Allegro if he had meant it to be an optional movement. Is it not more likely that the "ad libitum" is meant to apply to the nature and tempo of the performance, or even to the possibility of the addition of some gentle ornaments? It is in this same concerto, at an earlier slow section, that Corelli has written "Arcate sostenute e come sta", expressly forbidding any deviation from the notes as written. The "ad libitum" perhaps opens the way, not to be entered lightly however, to a few discreet trills and graces in the manner of Handel's written ornaments in the Sinfonia Pastorale of 'Messiah'.

Of the other concertos the third and the fifth seem likely to be the most rewarding in performance nowadays. There are many movements, however, throughout the collection as a whole which would, but for the greater brilliance and richness of Handel in similar forms, still have a strong direct appeal. But does the general public, after all, really know Handel's Concerti Grossi? "Il Bolognese" may not have written on the same scale as "il caro Sassone", but his works have a comparable balance and sense of proportion. It should be remembered, too, that, in his own way, he did not despise the effect of a great mass of sound; for it is on record that on at least one occasion, at the festival organized by Christina of Sweden in honour of Pope Innocent XI, Corelli conducted an orchestra of 150 strings. It is not suggested that this is the best way to perform the concertos, but the incident may serve as a reminder that Corelli is probably less well served by any precious approach of "music in miniature" than by performances which, by a strong force of players in the main body of the strings, emphasize the contrast between *tutti* and *solì* which is of the essence of this kind of writing.

MORE HANDELIANA*

BY WILLIAM C. SMITH

THROUGHOUT Handelian literature the John Christopher Smiths, father and son, have been confused, and it is still impossible to clear up uncertainties about their activities and their association with Handel. In 1799, four years after the death of the younger Smith, an anonymous work appeared: 'Anecdotes of George Frederick Handel and John Christopher Smith'. This has generally been ascribed to the Rev. William Coxe, but there are a number of reasons for doubting that conclusion. The supposed author was a son of Dr. William Coxe, Physician Extraordinary to the King. Some time after Dr. Coxe's death, in 1760, J. C. Smith the younger, who was a widower, married Coxe's widow. In the 'Anecdotes' it is stated that "at twenty-four Mr. Smith married the daughter of Mr. Pakenham a gentleman of good fortune, in Ireland. He had reason to suppose that she was entitled to a fortune of £3,000, but he never received any portion. They lived together nearly six years, and they had several children; but none survived the age of two years. She died of a decline. Her brother was afterwards created Lord Longford".

In the 'Anecdotes' William Coxe is described as Smith's son-in-law, and Lady Rivers (Coxe's sister) as Smith's daughter-in-law, instead of step-son and step-daughter (son-in-law and daughter-in-law were earlier occasional usages for step-son and step-daughter). The dedication reads: "To Mr. Peter Coxe, in gratitude, as well for various communications and judicious remarks, as for his strenuous exertions in promoting the subscription, and as a memorial of private friendship, these anecdotes are inscribed. Bemerton, April 20, 1799". This is hardly the kind of dedication William Coxe would write to his brother, and there is no reason for thinking that Peter knew more about the subject than William. The list of subscribers contains the names of Rev. William Coxe, Edward Coxe, Peter Coxe, Rev. George Coxe, and Mrs. Emilia Coxe, each of whom subscribed for five copies. Would William Coxe's name have appeared in the list if he were the author? There is a strange paragraph in the advertisement leaf of the book: "In submitting to the Public, Anecdotes of Handel, some apology may be expected, as his Life has been already given in numerous productions. The motives which gave rise to this attempt, must plead an excuse.

* See MUSIC & LETTERS, April, 1950.

The profits of this Publication being appropriated to the use of the Relations of Mr. Smith, whose Memoirs are now first presented to the world". This suggests that Smith's own blood relations or some of them were financially embarrassed. It can hardly refer to his step-children, and it would be a strange admission for his step-son to make.

If William Coxe wrote the 'Anecdotes' we should expect them to be an accurate record, but there are mis-statements about Handel and Smith, some of which I mentioned in my notes on Handel's Will. The only real evidence for Coxe's authorship, and this is purely circumstantial, is that the dedication was from Bemerton, a living given to Coxe in 1788.

The arrival of the elder Smith in England has been placed between 1716 and 1719. The 'Anecdotes' give 1716, and state that four years afterwards he sent for his wife, son and two daughters. The first authentic reference to him appears in connection with the first edition of Handel's 'Suites de Pieces' (published November 14th 1720), which was to be had at "Christopher Smith's in Coventry Street the sign of y^e Hand and Musick Book y^e upper end of the Hay Market", and Smith's name and address also appear on Richard Meares's edition of 'Radamisto' (December 15th 1720). It has always been stated that this Christopher Smith was J. C. Smith the Elder (Johann Christoph Schmidt); but how he came to be engaged in music-selling, or whether Handel had anything to do with it, is not known. The 'Anecdotes' only say that he "accompanied Handel to England where he regulated the expences of his public performance, and filled the office of treasurer with great exactness and fidelity". And later: "Handel continued to employ Smith senior as his treasurer, and their friendly intercourse was uninterrupted, till they both went to Tunbridge, about four years before Handel's death . . . they quarrelled there, and Smith senior left Handel in an abrupt manner, which so enraged him, that he declared he would never see him again".

The elder Smith continued his activities as a music seller in conjunction with John Cluer and his successors in 1725-30, and the notices and works advertise him as "Christopher Smith at Meard's Court (Wardour St.) Old Soho", where he may have carried on his business until 1732 or later.

What appears to be the first press notice of the younger Smith (then about nineteen years old) was the announcement in 'The Daily Post', April 1st 1731, of a benefit concert for Smith at Lincoln's Inn Fields Theatre on April 2nd, when Smith performed a Lesson on the harpsichord (presumably a composition of his own),

and other performers were Kytch (hautboy), Festing (violin) and Miss Young (vocalist). On March 22nd 1732, a "Mr. Smith" had a benefit at Lincoln's Inn Fields, when he was announced to play a Lesson of his own on the harpsichord, other performers being Mr. Mountier and Mrs. Barbier; and tickets were to be obtained at Mr. Smith's House, in Vine Street, near Golden Square. This address throws a little doubt on the possibility that the performer was our J. C. Smith, the younger, as his 'Six Suits of Lessons for the Harpsichord' (*Suites de Pieces pour le Clavecin*), published in May 1732, were "to be had at the Author's in Meard's Court, Wardour Street, Old Soho [his father's address] and by Tho. Cobb, Engraver, at his Printing Office in Bow-Church-Yard, Cheapside" or as given on the work, "In Meard's Court near St. Ann's Church Old Soho", etc. The probability is that the elder Smith ceased his publishing or music-selling activities about this time, the second volume of his son's 'Lessons' being published by Walsh in 1737.

The younger Smith was associated with Thomas Arne in the series of English operas at the Haymarket Theatre, which began on March 13th 1732. His first operatic work, 'Teraminta', was produced for his benefit, at Lincoln's Inn Fields Theatre, on November 20th 1732, and was followed by his 'Ulysses' at the same theatre, April 16th 1733. This was also a benefit performance. The announcements give, "Mr. Smith's house in Meard's Court, Old Soho". His subsequent works are listed in the 'Anecdotes'. 'The London Daily Post and General Advertiser' of February 3rd 1741, announced:

For the Benefit of Mr. Christopher Smith, sen., Who at his own Expence hath provided for, and brought up the Children of the late Mr. Dahuron, ever since the time of his Death (being near Five Years) and still continues to take Care of the said poor Children, who would otherwise be destitute of all Support. At the New Theatre in the Hay-market, this Day will be perform'd a Grand Concert of Vocal and Instrumental Musick. The principal Instrumental Parts to be perform'd by Mr. Clegg, Mr. Weideman, Mr. Caporale, and Mr. Miller. The Vocal Parts to consist of several of Mr. Handel's Chorus's.

The names of the two Smiths as "Christopher" and "John Christn. junr." both appear in the first list of members (1738) of the Fund for the support of decayed Musicians, afterwards the Royal Society of Musicians. Christopher Smith's signature is on the Declaration of Trust, August 28th 1739 (one of nineteen signatures). This document has not been available for examination; but his signature is also in the Minute Book of the Society, when he signed for Robert Lashly and William Lashly, September 7th

1740. Both Christopher Smith and his son John Christn. Smith Jun. were members of the Court of Assistants from 1751, according to the reference to their names in the 1755 list. Christopher was therefore still alive at this time. As "Christopher Smith" is the form for the elder Smith in the early advertisements of works published in conjunction with Cluer and in the printed documents of the Royal Society of Musicians, we might conclude that this form always refers to the elder Smith. But from 1755 onwards announcements of works by Smith the younger usually give simply "Mr. Smith" or "Christopher Smith", and the latter form was used by him on the receipt for 'Messiah' expenses at the Foundling Hospital in 1759, and appears elsewhere in the records of the hospital. The elder Smith's signature in the Minute Book of the Royal Society of Musicians is sufficiently like that of his son as we see it in his will, to add to the difficulty of identification.

Barclay Squire could find no record of the death of the elder Smith, and concluded: "It seems probable that he either died or returned to Germany before Handel's death, and that the bequest of the 'Musick Books', which the copy of the will shows was originally intended for him, passed to his son". This must be read in conjunction with the story of the elder Smith's reconciliation with Handel just before the latter's death, as given in the 'Anecdotes' and with my observations on Handel's Will. J. C. Smith the younger died on October 3rd 1795. A manuscript of the funeral service was sold at Sotheby's in July 1916. His will (with an undated codicil) is at Somerset House and runs as follows:

I John Christopher Smith of the City of Bath in the County of Somerset, desirous of leaving after my death some slight memorials of affection to the children of my late dear wife by her former husband, do make this my last will & dispose of my effects, after payment of my just debts & funeral expences, in the following manner:

I give all my english books, except my books of divinity, to Peter Coxe & also the ring w^{ch} I now wear on my finger; I give him likewise my picture of the marriage of Rebecca by Sebastian Bourdon, a landscape by Taylor, another landscape by Woverman, & a drawing of Cupid by Syddleman. I give to William Coxe Handel's pourtrait by Denner: all the rest of my pictures I give to the said William Coxe & his brother Edward Coxe to be equally divided between them.

I give to George Coxe all my theological books & also my gold watch with the seals thereunto appendant. I give to Lady Rivers all my music books. I give to St Peter Rivers my snuff box with the picture of his son Thomas on the lid. I give to Emilia Coxe all my house-hold linen & furniture, plate, & china & also all my french books.

All the rest of my effects & property not herein before disposed of, I give to Peter Coxé & appoint him my sole Executor, desiring to be buried in Walcot church in the same vault where my dear wife is interred. In witness whereof I have to this my will signed my name & set my seal this 13th day of May 1786.

Signed sealed & delivered by
the above named John Christopher
Smith as & for his last will
in the presence of

JOHN CHRISTOPHER SMITH

WILLIAM MELMOTH.

I give to Lady Rivers the Snuff box I had left her late Husband,
I also give to Peter Coxé, the Landscape painted by Moucheron, and
likewise the Landscape painted by Crahacci.

J. CHRISTOPHER SMITH.

* * * *

For some reason Handel left two copies of his will and of the four codicils. The official copy of these documents, as attested and proved April 26th 1759, is in the Principal Probate Registry, Somerset House. The other copy, after passing through various hands, is now in the possession of Gerald Coke. The details of the will and codicils have frequently been repeated, but some questions have never been cleared up. The two copies of the will and codicils were obviously written out together at the respective times of their completion, and in each case the handwriting of the original and of the duplicate is the same. The will is in Handel's own hand; the first, second and fourth codicils are in another's; and the third codicil is in yet another and distinctly different one. The statement has been made that the first, second and fourth codicils are in the hand of Smith senior, and the third probably in that of his son; but this is not so. The first, second and fourth codicils appear to be in the hand of John Hetherington (of the First Fruits Office, Middle Temple), who witnessed the first and second codicils and who is mentioned in the fourth codicil; and from an examination of his signatures and name in these documents I am pretty certain that he was the amanuensis of the first, second and fourth codicils.

We have a clear example of J. Christopher Smith's hand in the codicil which he made to his own will, and from this it is obvious that Handel's third codicil was not written by Smith junior, whose signatures to his own will and codicil are also evidence that he and not his father (as some have wrongly stated), was one of the witnesses to Handel's last codicil.

The only differences worth mentioning between the two wills are, first, that in Gerald Coke's copy Handel at first wrote: "I give and bequeath to Mr Christopher Smith Senior my large Harpsi-

cord", &c., and afterwards deleted "Senior". In the Probate copy "Senior" does not occur at all. Again, in Gerald Coke's copy Handel at first wrote: "All the next and residue of my Estate in South Sea Annuity's or of what soever kind or nature, I give and bequeath unto my Dear Niece Johanna Friderica Flöercken", etc., and then amended it to read "in Bank Annuity's". The Probate copy gives without any alteration "in Bank Annuity's 1746. 1st sub. . . . Flöercken". This seems fairly clear proof that the Coke copy was written out first, and it looks as if Handel was undecided whether he should leave to his niece "South Sea Annuity's" or "Bank Annuity's 1746. 1st sub." We know from Percy Young's interesting statement on Handel's finances that the composer had dealings in both of these forms of stock. It may, in fact, have been about this time that he got rid of his South Sea stock, or intended to. Is it unreasonable to suppose that Handel wrote the Coke draft of the will first and, because of alterations, preferred to make a fresh copy and keep the two together; and that, when he came to make the first codicil, he decided to have a duplicate also prepared?—a practice which he followed for the subsequent codicils. In the affidavit of John DuBurk, Handel's servant, April 24th 1759, filed at the Probate Registry, it is stated that he "was present when a Search was made after his (Handel's) Death for his Will", and that the "Will . . . hereto annex . . . with the four Codicils . . . were all found locked and sealed up together in a Cover in the said deceased's Bureau in his the deceased's late Dwelling House in Brook Street". This obviously refers to the Probate Registry documents, and there is no mention of duplicates. Most likely George Amyand, as executor and close friend, was present when the last codicil was made and it was apparent that Handel was near his end, and that Amyand took away the complete set of duplicate documents.

Why did Handel in 1750 first write Christopher Smith Senior, and then delete Senior? The son, John Christopher Smith, was sometimes known as Christopher, and both father and son were alive when the will was signed in 1750. Whichever was referred to in the will, it is clear that the same person was left Handel's large harpsichord, his little house organ, music books and £500, and in the codicil of 1756 Handel left to "M^r Christopher Smith Fifteen Hundred Pounds additional to the Legacy already given him in my Will".

'The Anecdotes of John Christopher Smith', supposed to have been written by William Coxe, only adds to the confusion. After telling the popular story of Handel's quarrel with Smith senior about four years before Handel's death, and the composer's threat to

substitute Smith junior's name in the place of his father's in the will, and how the younger Smith effected a reconciliation between his father and Handel about three weeks before the composer's death, the writer of the 'Anecdotes' continues: "Handel . . . dying soon after . . . left Smith senior two thousand four hundred pounds, having before given him one thousand pounds. To Mr. Smith he left all his manuscript music in score, his harpsichord, on which almost all that music had been composed, his portrait painted by Denner, and his bust by Roubillac". This passage, which clearly refers to Smith father and son, and indicates that they were both alive at the time of Handel's death, conflicts with the statements in the will of 1750 and the codicil of 1756 as to the amount of the legacies and the fact that one and the same Christopher Smith was referred to in both these documents. In the Bank statement of Handel's finances, quoted by Percy Young, there is an item "2 May 1759. To Christopher Smith of Dean St. Soho, Gent. £2,470". If this Smith could be identified we should know, at any rate, which of the two got the cash.

If George Amyand, as executor, held the duplicate copy of the documents, how did they pass into the possession of William Snoxell, at the sale of whose library by Puttick and Simpson, in 1879, Cummings acquired them for £53? Schœlcher says that Snoxell obtained them from the "heir of Amyant, Handel's testamentary executor"; but there appears to be no other evidence on this point. At the Cummings sale in 1917 (Sotheby) Maggs obtained the documents for £210, presumably for a client, and they were sold again by Sotheby at the P. M. Pittar sale in November 1918 for £270. Afterwards they went to America and were subsequently bought by Gerald Coke.

George Amyand, member of a refugee Huguenot family, an eminent merchant and member of Parliament for Barnstaple, was created a baronet in 1764. His daughter Harriet Mary married James Harris, afterwards first Earl of Malmesbury, and nephew of Thomas Harris, who was one of the witnesses to the first, second and third codicils, and a legatee (£300) by the fourth codicil. The affidavits of DuBurk and Amyand in the testamentary papers of April 1759 were made before George Harris, Doctor of Laws, Surrogate, son of John Harris, Bishop of Landaff. George Amyand died at Tunbridge Wells in 1766. Did he have a house there where Handel was accustomed to stay?

In Handel's will of 1750, he left to his cousin¹ the widow of

¹Identified as Handel's aunt by K. E. Förstemann (G. F. Händel's Stammbaum) and other writers.

George Taust, Pastor of Giebichenstein near Halle £300, and to her six children £200 each. By 1756, when Handel made his first codicil, his cousin and one of her children were dead, so he altered his legacies to £300 to each of the five surviving children. For no known reason there was a dispute about the amount and payment of these legacies. Interesting documents on the question, not generally known, belong to the Royal College of Music, and are now on loan to the British Museum. They formerly belonged to Dr. Theodor Roehrig, and are described in the R.C.M. catalogue as follows:

No. 2190. Office copy of the Will with four codicils of G. F. Haendel, with a memorandum, signed "Dr. Roehrig": *J'ai reçu ce testament de ma tante Auguste Kroll, de la famille Taust à Halle. Ma tante Mad. Veuve Auguste Kroll l'avait reçu avec l'héritage de son oncle Georg Frederic Händel, de Halle, qui mourut à Londres.*

No. 2191. Extracts from the will and first codicil of G. F. Haendel, copies of the last codicil and of the Memorandum of grant of probate and a German translation of the third codicil.

No. 2192. Notarial Protest, dated 10 Oct. 1759, under the hand and seal of Benjamin Bonnet, Notary Public in London, stating the refusal of George Amyand, Haendel's executor, to accept a bill of exchange drawn upon him by Jean George Taust, Jean Geofroy Taust, Jean Frederyk Taust, Christiane Dorothea Taust and Charles Auguste Tritze "Curateur de la dite Demoiselle Taust", for £1,500, on the ground that the same should have been drawn for £1,200 only.

The grounds for this protest and how the matter was settled are not indicated. One other point about the documents at Somerset House: they make it clear that Handel died on April 14th 1759, a fact about which there has sometimes been a difference of opinion.

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In an account of the earliest editions of the 'Water Music' previously given by me mention was made of Daniel Wright's advertisement ('The Country Journal', May 12th 1733) of "A Choice Sett of Aires, call'd Handel's Water Piece composed in Parts for Variety of Instruments"; but no copy had then been traced. The first treble part has now been located in the Fitzwilliam Museum, a copy of the bass part in the National Library of Scotland, and a set of parts, probably not complete, of a later issue, c. 1745, by John Johnson, in the Pendlebury Library, University Music School, Cambridge. Professor Deutsch, who pointed out the existence of the above-mentioned copies, accepted the Wright work as genuine Handel and as adding four new movements to the 'Water Music'; but he was mistaken.

The Wright work consists of five movements, the first being the very popular one, H.G.XLVII, pp. 51-55; Letter I, Smith Thematic Catalogue; the others not being included in the Walsh editions of the 'Water Music' or in H.G.

Daniel Wright was a competitor of Walsh's and a notorious music pirate. If his 'Water Peice' is genuine Handel throughout it is strange that the Walsh edition of the parts (c. 1732-3) and the Walsh harpsichord edition (c. 1743), which was described as "Handel's Celebrated Water Musick Compleat", did not contain any of the last four movements in Wright's edition. It is hard to believe that Handel had no voice in what Walsh issued. On the other hand we have not evidence enough to describe any of the Wright work as not being by Handel. But it can be said without doubt that some of it does not belong to the 'Water Music', and there is no evidence to prove that anything but the first movement does.

Wright No. 1 (Overture) was a popular item throughout the eighteenth century, being frequently published and performed, generally under the title "Handel's Water Peice" (or Piece). It appeared in various collections and tutors—by John Simpson (c. 1745), John Johnson (c. 1750), Peter Thompson (c. 1755), John Walsh (c. 1758), Thompson & Son (c. 1760), Jonathan Fentum (c. 1770), C. & S. Thompson (c. 1770) and Longman, Lukey & Co. (c. 1775), to name only some of them. Simpson and his successors also published separately "Handel's Water Musick for the Harpsichord", which doubtless included Wright No. 1 with or without other numbers.

Wright Nos. 2 and 3 (Allegro and Aire), have not been traced by me as existing in Handel works or elsewhere. Wright No. 4 and No. 5 (March) are found together as "A March by Handel in three parts", in score, in a late eighteenth-century manuscript in the British Museum (Add. MSS. 34126. ff. 71, 72), and earlier in printed works, as indicated later on. Wright No. 5 is not from the 'Water Music', but from Handel's 'Partenope' (1730).

Simpson's 'The Compleat Tutor for the German Flute' (c. 1746) contains Wright No. 1 as "Handel's Water Piece", preceded by No. 4 as the "First March in the Water Piece", and followed by No. 5 as the "Second March in the Water Piece". Simpson did not describe Nos. 4 and 5 as by Handel, probably because they were not included in Walsh's complete edition of the "Water Music" published c. 1743. Simpson's 'The Compleat Tutor for the Violin' (c. 1746) contains No. 1 as "Handel's Water Piece" followed by No. 5 as "March in the Water Piece", and Peter

Thompson's 'The Compleat Tutor for the German Flute' (c. 1755) and Thompson & Son's 'The Compleat Tutor for the Violin' (c. 1760) contain the same two numbers similarly described and in the same order. Book II of 'Warlike Musick' (c. 1758), a Walsh publication, includes No. 1 as "The Water Musick" and No. 5 correctly described as "A March in Parthenope", the latter item appearing with a similar title in Thompson & Son's 'Thirty Favourite Marches' (c. 1760).

Wright was not the only publisher to add confusion to the story of the 'Water Music'. John Simpson's 'The Compleat Tutor for the French Horn' (c. 1746) does not contain No. 1, but includes an entirely different item entitled "Handel's Water Peice", which does not belong to the accepted versions of the 'Water Music'. It is also found as "Handel's Water Piece" in Peter Thompson's 'The Compleat Tutor for the French Horn' (c. 1755), and in Longman and Broderip's 'Compleat Instructions for the Guitar' (c. 1780). In addition to the above number, Simpson's 'Horn Tutor' contains four anonymous unidentified items, described in each case as "Water Peice" (or Piece).

Peter Thompson's 'The Compleat Tutor for the Harpsichord or Spinnet' (c. 1755) includes "Handell's Water Piece" (Wright No. 1), preceded by an anonymous Overture (Largo) and followed by an anonymous March; and these three movements were issued together by Thompson & Son (c. 1760) as "The Water Musick Compos'd by Mr. Handel", and by J. Longman and Co. (c. 1768) as "Handel's Water Music Adapted for the Harpsichord or Organ". The same three items were issued as "Handel's Water Piece" by R. Falkener (c. 1774) and T. Straight (c. 1780). Joseph Dale also published them (c. 1795), with the title "Introduction to Handel's Water Piece To which is added The Water Piece and March, adapted for the Organ", etc. "The Water Piece" had been previously published separately by Dale with the heading "Handel's Water Piece", and the later additional description of the number as "Introduction to Handel's Water Piece" suggests that it was not considered to be by Handel. J. Bland (c. 1790) put out an edition of 'Handel's Water Music' as "Duett for Two Performers on One Harpsichord or Piano Forte" (adapted by T. Carter), which consists of Wright No. 1, the anonymous March as in Peter Thompson's 'Harpsichord Tutor', and the two movements, N and O in my thematic catalogue.

There were many other editions of what pretended to be Handel's 'Water Music' for the harpsichord—by R. Bremner (c. 1775), Longman and Broderip (c. 1780), John Welcker (c. 1780),

R. Birchall (c. 1800), and other publishers—some of which may have included spurious numbers; but by the end of the eighteenth century it seems that the Wright No. 1 had established itself over all the other movements, genuine or not, as "Handel's Famous Water Piece". Eighteenth-century authentic editions of the 'Water Music' in parts, other than those by Walsh or his successors, are rare. Samuel, Ann and Peter Thompson issued the work in "Five parts for Concerts", but no other details are available. This contribution to the bibliography of the subject is by no means complete, but it may stimulate further research.

* * * *

Chrysander includes six little fugues in the 48th Händel-Gesellschaft volume (pp. 183-190), in the preface to which he gives the following note:

Under the title 'VI Fugues faciles pour l'Orgue ou Piano Forte composées par le célèbre G. F. Haendel', Diabelli of Vienna printed these fugues full of mistakes. They were also edited in 1866 by Thomas for Fritsch of Leipzig and in 1881 by E. Krause for Böhme in Hamburg, and they proved to be valuable for teaching purposes. No one seems to doubt their Handelian origin, yet I must state that not one of these six pieces can be Handel's, that they all belong to a later period and show signs of Viennese manufacture. On account of their usefulness, and their popularity, it was considered desirable not to suppress them, but to submit them to the student's judgment.

In his biography of Handel (Vol. III, p. 200) Chrysander had previously accepted them as genuine compositions of Handel's youth. The edition by A. Diabelli, which he mentions, was published c. 1824. There had been earlier Continental editions by Traeg, Vienna, c. 1802 and Cappi and Diabelli, c. 1820, and editions as "Fughettas" by Artaria, and later by Peters. The fugues were therefore well known on the Continent early in the nineteenth century. As early as 1775-76 they had been published in London as Handel's work. To dispute their authenticity, then, required some definite evidence.

About 1775 Longman, Lukey and Co., or Longman, Lukey and Broderip, issued four books of voluntaries, &c. for the organ or harpsichord, by various composers, which went through two or three editions by that firm, and after 1798 by Broderip and Wilkinson, and by Muzio Clementi and Co. (c. 1805). Book IV of this series contains the 'six Fugues faciles', some items in Book II being also attributed, rightly or wrongly, to Handel. John Welcher advertised, c. 1776, Books I-III, and c. 1778 Books I-IV. There is no suggestion that Handel items were included in Books I and III. The title page of the earliest edition of Book II gives:

"Ten Select Voluntaries, for the Organ or Harpsicord (never before publish'd) Compos'd by M^r. Handel, D^r. Green, &c.", but there are no indications inside the work as to the composers of the various items. The title page of Book IV—which does not agree with the work listed by Longman and Broderip as "Handel's, Dr. Croft's and Dr. Green's Book 4th"—reads: "Twelve Voluntaries and Fugues For the Organ or Harpsichord with Rules for Tuning by the celebrated M^r. Handel". The only composer named is Handel, whose name appears only on the title page and above the "Rules for tuning".

The B.M. copy of Book IV (e. 1089) formerly belonged to Samuel Butler, and has a manuscript note by him on the Rules: "These rules were shewn by my friend H. F. Jones to the late W. S. Rockstro, who said they were those of one of the mean tone temperaments. S.B. Dec. 17. 1901".

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In the Händel-Gesellschaft edition, Vol. XLVIII, p. 143, in the miscellaneous collection listed as '8 Sinfonie diverse', is a March which Chrysander was unable to identify. It was known to him in a Schmidt (Lennard) manuscript. The origin of the March is unknown. The earliest traced issue of it occurs in the 1730 edition of 'The Lady's Banquet', Book I, as "March by M^r. Handel".

For some reason the March, slightly modified, was added to the overture of Handel's 'Tolomeo', c. 1746. It does not occur in the editions of the opera or in the early edition of the overture as published in the various issues by Walsh before 1746. In 1758 it appeared in the collection 'Warlike Musick' (Bk. II, p. 26) as 'March', and in 'Thirty Favourite Marches' (Thompson and Son, c. 1760) as 'March in Ptolomy'. About this time, if not earlier, it must have been used by the Buffs (The East Kent Regiment), for it appears in 'A Collection of Airs and Marches' etc., (R. Bremner, c. 1765) as the 'Old Buffs' March'. The term "Old Buffs" was used for the East Kent Regiment, the East Surrey Regiment being sometimes known as the "Young Buffs". There is a tradition that the present-day regimental march of the East Kent Regiment—a different work from the 'Old Buffs' March'—was written by Handel, but the statement has never been proved. Possibly the tradition owes its origin to the fact that this famous regiment did in earlier days march to the strains of Handel.

* * * *

The question has been raised elsewhere of the purpose for which an engraved portrait of Handel by G. F. Schmidt was prepared. I

have pointed out that the musical extract reproduced in the engraving is from Handel's Concerto Op. 4. No. 1; and suggested that the portrait was intended as a frontispiece to a French edition of Op. 4. which was never published. It now seems clear that c. 1741, or little later, a French edition of Op. 4 was issued in Paris, and the portrait was most probably prepared for that edition.

The work was advertised as obtainable, "À Paris, chez M^r Vincent, l'Editeur cul de Sac de L'étoile rue Thevenot, M^r Boivin, rue St. Honore a la Regle d'Or, Le S^r Le Clerc rue du Roule à la Croix d'Or", and was announced on "Six Ouvertures des Opera . . . par M^r Handel", issued by the same firms; Op. 4 being described as "Six Grands Cencerto en Sept parties séparées pour les Violons, &c. Composée par le même Auteur". A copy of the "Six Ouvertures", from which the above particulars have been taken, is listed in the Elkin Mathews catalogue, Quarto No. 4, Early Editions of Music (1949), with a reproduction of the title page, and in the catalogue of Le Clerc's publications, which appears in the 'Six Ouvertures', the Handel Concertos are listed under "Concerto" as "Handel 6"; for which information I am indebted to Percy Muir.

* * * *

The following notice appeared in 'The Public Advertiser', April 19th, 1758:

To the Lovers of Music, particularly those who admire the Compositions of Geo. Frederick Handel, Esq.; F. Bull, at the White Horse, on Ludgate Hill, London, having at a great Expence procured a fine Model of a Busto of Mr. Handel, proposes to sell by Subscription thirty Casts in Plaister of Paris. The Subscription Money, which is to be paid at the Time of subscribing, and for which a Receipt will be given, is one Guinea, and the Casts, in the Order in which they are finished, will be deliver'd in the Order in which the Subscriptions are made. The Busto, which will make a rich and elegant Piece of Furniture, is to be twenty-three Inches and a half high, and eighteen Inches broad. The model may be viewed till Monday next, at the Place above mentioned, etc.

It would be interesting to know whether examples of this bust exist today, and whether they are related to any of the Roubiliacs (genuine or reputed). The measurements given should help identification.

* * * *

When Handel died he left a number of pictures, some of which are mentioned in the third codicil to his will, but he said nothing about the Denner portrait of himself. According to the 'Anecdotes of George Frederick Handel and John Christopher Smith', Handel

bequeathed to Mr. Smith not only his manuscript music and harpsichord but also "his portrait painted by Denner and his bust by Roubillac". The Denner portrait appears as a frontispiece to the 'Anecdotes', and in an "advertisement" page it is stated that Handel gave the portrait "to Mr. Smith; who left it to his son-in-law, the Rev. William Coxe, in whose possession it now remains". William Coxe, who was Smith's step-son, not son-in-law, had a brother Peter Coxe, who published a poem in 1823, 'The Social Day', with illustrations by various artists. He was executor of the will of Smith, from whom as chief beneficiary he inherited pictures and other effects. He appears to have been particularly interested in Denner portraits, to judge from the following notice in 'The Morning Chronicle' of April 1st 1797:

Mr. Peter Coxe begs leave to acquaint the Connoisseurs of the Fine Arts, and the Admirers of the immortal Handel, that the Portrait of Handel, painted by Denner, Denner's Family, and the remarkable fine Heads by the same master, will not be removed till Tuesday morning from his house, No. 27 Great Surry-street, Blackfriar's, opposite Christ Church, where they may be viewed this day and Monday, by any Gentlemen doing him the favour of calling on him from the hours of 12 to 4.

The Denner portrait of Handel referred to in this notice can be assumed to be the one owned by Smith and William Coxe. Whether William gave it to his brother Peter we do not know; but the next we hear of it is when Lady Rivers presented it to the Sacred Harmonic Society. She was the sister of William and Peter Coxe and married Sir Peter Rivers in 1768, dying about 1835. After the dissolution of the Sacred Harmonic Society in 1882, Henry Littleton acquired the portrait. After his death in 1888, it passed to his son, A. H. Littleton, after whose death in 1914 it was bought by Alfred Hill who presented it to the National Portrait Gallery in 1923. Sir Newman Flower owns another Denner portrait of Handel, while a third, attributed to the same artist, is at Knole House, Sevenoaks.

THE SCHUBERT CATALOGUE:

CORRECTIONS AND ADDITIONS

BY OTTO ERICH DEUTSCH

THE publication of my Schubert Thematic Catalogue in the spring of 1951 was followed by correspondence from all parts of the world, which even now is hardly abating. Many of these letters contained corrections of errors which, in spite of my vigilance, had crept in; others provided odd items of information which fill some of the gaps. Reviews of the publication were occasionally helpful and, in one case, revealed the whereabouts of a supposedly lost manuscript. The periodical disclosing of obscure or unknown manuscripts has rectified what, at the time, were unavoidable mistakes. Further research by the author, whose work for the catalogue dates back to 1912, has thrown light on several dark places; and recent work entailed by his editing of the Schubert 'Memoirs', to be published by A. and C. Black, Ltd., has also enabled him to supplement and correct many items in the catalogue. As many of these corrections and amendments as were considered vital have been set forth below. The reader who possesses the catalogue may care to correct or annotate his copy under the guidance of the following categories of information.

Several of the items under the title 'Poetic Texts' were provided by Odd Udbye of Oslo, to whom the author has acknowledged previous indebtedness in the Preface of the catalogue.

A certain number of mistakes are not referred to in this article, namely, those which occur in the incipits. This would have entailed a numerous set of musical examples—or, alternatively, a tedious pattern of musical notation in words—and such would have been altogether outside the scope of this modest supplement. They have, therefore, been omitted completely. Sufficient to say that in no case is the error gross enough to mislead; the purpose of the incipits was that of identification, and that purpose is, in spite of minor faults, still completely realized.

One wonders ruefully, in view of the inevitable errors which occur in first editions of such catalogues, whether works of this kind ought to appear in second editions only! A quotation from Constanze Mozart's letter to Johann André, who in 1800 intended to compile a thematic catalogue of Mozart's works, will illustrate the point:

In my opinion it is imperative that you should describe the work as "vol. 1". It is so easy to make mistakes and to overlook things. And then the critics come along and gleefully declare that they "could make considerable additions to the list", that "it is far from being exhaustive", that "it is a mystery how such work could ever be put before the public as complete", and so forth. . . . (C. B. Oldman's translation in the appendix to Emily Anderson's edition of the Mozart letters, p. 1485).

And here, prompted by no "gleeful critics", but solely by the desire for perfection of detail, are the corrections and additions arranged in classified order.

I. MANUSCRIPTS

(i) The *Fantasie in G* for Pianoforte Duet [1] exists in only one version; the fragmentary manuscript is of the beginning of this version.

(ii) The note to the Trio in B \flat [28] refers to a fragmentary manuscript of Schubert's. This is not that of an unidentified PF. Trio, but of bars 38-63 of the last (eighth) variation of Op. 10, the *Variations on a French Air* [624].¹ It is now in the possession of Dr. Harold T. Hyman, of Pipersville, Pennsylvania.

(iii) There is no doubt that the manuscript of 'Te solo adoro' [34] was corrected by Salieri.

(iv) The second setting of Körner's 'Das war ich' [174] is a fragment only, fully quoted in the incipit. It is dated June 1816. The first note is a semiquaver, not a grace-note.

(v) The first sketch (not printed) of 'Meeresstille' [216], which materially differs from the published version, lacks the last five bars. These are the cancelled bars found on the manuscript of 'Cronnan' [282].

(vi) The sketch for a second version of Hölty's 'Die Knabenzeit' [400] consists of the *first* four bars only.

(vii) The copy of 'Die verfehltte Stunde' [409] in the Witteczek collection is of the first version, April 1816; it is in D minor.

(viii) Another manuscript of version (a) of 'Der Leidende' [432], in A minor, and entitled 'Klage', is in the possession of the Meangya family, Mödling, near Vienna.

(ix) The unpublished manuscript of 'Klage an den Mond' [437] is merely a version of the previous item [436].

(x) According to the facsimile of the autograph of 'Zum Punsche' [492] in 'Die Musik', Berlin, May 1902, the rough draft is complete and does not lack its last bar. The manuscript is headed "CHOR".

(xi) The manuscript of 'An den Tod' [518] is lost. Copies by Stadler and Witteczek are extant.

(xii) The manuscript of 'Philoktet' [540] is fragmentary and consists of thirty-seven bars only.

(xiii) The manuscript of 'Der Alpenjäger' [588] in the Fitzwilliam Museum, Cambridge, is of version (a); the lost manuscript is of (b).

(xiv) The manuscript fragment in B \flat [601] was found by Maurice J. E. Brown to be identical—apart from inessentials—with bars 87-118 of the Overture in B \flat of 1816 [470]. This suggests that the Overture is

¹ Identified by Maurice J. E. Brown.

an orchestral work based on a discarded string quartet movement. On the back of the manuscript page of the string quartet Schubert has written the *Andante* in A for pianoforte solo [604], so that this piece is also contemporary with the Overture and belongs to the autumn of 1816.

(xv) For a third fragment of the Variations on a French Air, Op. 10 [624], see note (ii) above.

(xvi) The song 'Lied eines Kriegers' [822] is unfinished, and hence the manuscript is a fragment.

(xvii) The manuscript sketch of the song to words by Schulze 'O Quell, was strömt du rasch und wild' [874] does not bear a title. Schubert merely wrote the word "Blume" ("flower") at the start of the melody quoted in the incipit.

(xviii) After the song 'Heimliches Lieben' [922] the reference to Heinrich Anschütz should be deleted. His manuscript was of a setting of the poem by another composer (probably Reichardt's of 1780).

II. FACTS BEARING ON THE AUTHENTICITY OF WORKS, DATES AND NAMES

(i) The Gesellschaft der Musikfreunde, Vienna, possesses the parts of the Overture to 'Der Spiegelritter' [11], formerly in the possession of Josef Doppler. They bear the name of the opera. It had been surmised that this Overture in B \flat belonged to the opera. The existence of these named parts proves it.

(ii) According to the sale catalogue (Munich, May 20th 1952), Schubert's setting of Kosegarten's 'Der Abend' [221] is dated July 15th 1815.

(iii) The solo part of the piece in D for violin and orchestra [345] is entitled, by Schubert, "Concerto".

(iv) Schubert's song 'Seligkeit' [433] is a setting of a poem by Hölty, entitled by the poet 'Minnelied'. Voss, editing the poet's works, called it 'Seligkeit', and Schubert used Voss's edition.

(v) In the note to the song 'Die Nacht' [534] the reference is to 'Croma'. (See also p. 517, col. 1.)

(vi) The attributed date—July 1819—to the Sonata for PF. in A [664] is given on the supposition that it is, in fact, the sonata to which Albert Stadler referred in a letter to Ferdinand Luib, a sonata which, he stated, was written for Josefine von Koller by Schubert, at Steyr, in 1819.

(vii) The version of 'Grenzen der Menschheit' [716] for bass is undated. Anton Schindler's copy, in Konsul Otto Taussig's possession, is marked "Mässig und ernst".

(viii) Schubert's manuscript of the Introduction and Variations for Flute and PF. [802] is dated, by the composer, January 1824.

(ix) Appendix II, No. 6, p. 493. A Schubert manuscript, hitherto unknown, was offered for sale in London in May 1952. It is an arrangement for voice, orchestra and organ of Maximilian Stadler's setting of Psalm VIII ('Unendlicher Gott, Unser Herr'), in Moses Mendelssohn's translation, for voice and PF. Schubert's arrangement is dated "29 August 1823". This suggests the strong probability that the copy of Stadler's work belonging to Dr. Roehm was made by Schubert about the same time, and should therefore date from the summer of 1823. A cross-reference after the 'Lied' at the head of p. 381 becomes necessary: "— Orchestration of Maximilian Stadler's setting of Psalm VIII. See App. II, No. 6. 29 August 1823."

III. POETIC TEXTS

(i) The fragmentary four-part mixed chorus on the back of 'Exercises in Imitation' [16] is a setting of No. 2 of Part I of Friedrich Rückert's 'Liebesfrühling', which was written in 1821 and published in the almanac 'Urania' for 1823. (For 'Urania' see note on 'Winterreise' [911].)

(ii) The poet of 'Minona' [152] is without doubt F. A. F. Bertrand; his poem was published in Becker's 'Taschenbuch zum geselligen Vergnügen', Leipzig, 1808.

(iii) Some authorities doubt Schiller's authorship of the poem 'Es ist so angenehm' [284]. It has been suggested that Karoline von Wolzogen was really the author.

(iv) A periodical 'Carinthia', started at Klagenfurt in 1811, casts light on the two poems 'Mein Gruss an den Mai' [305] and 'Die Sternenwelten' [307]. In an issue of 1812, No. 19, the first poem is printed anonymously; the text, however, is by Kumpf. A later issue, No. 25, gave 'Die Sternenwelten' as an anonymous translation of a poem by Urban Jarnik (1784-1844), a Slovene poet. Fellinger's translation was printed in Johann Nepomuk Primitz's 'Deutsch-Slovenisches Lesebuch', Graz, 1813. Both poems are now available complete.

(v) Claudius's poem 'Ich bin vergnügt', set twice by Schubert in 1816 [362, 501], is subtitled "Nach der Melodie 'My mind to me a kingdom is' in den Reliques". (See MUSIC & LETTERS, London, July 1952.)

(vi) Wilhelm Michael's authoritative edition of Hölty's poems (1914) gives the poem 'Frühlingslied' ("Die Luft ist blau"), set by Schubert in 1816 [398], as authentically Hölty's.

(vii) The text of Schubert's lost male-voice trio 'Herr Bacchus ist ein braver Mann' [426] was by G. A. Bürger. It was published in 1771, nine years before the verses by Bretzner, which resemble it.

(viii) The 'Fragment' [450] is from Aeschylus's 'Oresteia', Part III ('Eumenides'), lines 553-578.

(ix) Theodor Hell's poem 'Das Heimweh' [456] has six stanzas, which are printed in full in the Gesamtausgabe.

(x) Stadler's copy of 'Wiegenlied' [498] does not attribute the poem to Claudius. This error appears only in the copy by Ebner, who also entitled the song 'Schlaflied'.

(xi) The first two lines of Claudius's poem 'Abendlied' [499] are identical with Christian Sturm's earlier poem 'Empfindungen in der Sommernacht' (set to music by C. P. E. Bach).

(xii) Ludwig Scheibler suggested that Anton Ottenwalt is the author of the poem 'Der Strom' [565].

(xiii) Schubert omitted only the last line of the last stanza of Schreiber's 'An den Mond in einer Herbstnacht' [614].

(xiv) The words of the song 'Blanka' [631] are taken from Friedrich von Schlegel's song-sequence 'Stimmen der Liebe'.

(xv) Schiller's poem 'Die Götter Griechenlandes' [677] had originally twenty-five verses; Schubert's chosen stanza is the nineteenth of these.

(xvi) Schober's poem 'Die Wolkenbraut' [683] is nearly identical with the opening number of Act II of 'Alfonso und Estrella' [732,

No. 11] in which Troila sings the legend at his son's, Alfonso's, request. Schubert's composition of it is, of course, preserved.

(xvii) The dedication of the poem 'Aus "Heliopolis" II' [754] by Mayrhofer—"An Franz"—is established as directed to Franz von Schober (not Schubert) by the autograph manuscript of Mayrhofer's poems, once possessed by Schober and now in the Vienna Stadtbibliothek.

(xviii) The "unknown" author of the poem 'O lasst euch froh begrüßen', of which a fragmentary setting by Schubert exists [991], is Schiller, and the verses are taken from the last stanza of 'Klage der Ceres'. (Cf. 323).

IV. CHANGE OF OWNERSHIP OF THE AUTOGRAPHS

(i) All the Wittgenstein manuscripts (156, etc.), except that of the PF. Trio in E♭ [929], are now in the Library of Congress, Washington.

(ii) The autographs of the six songs to words by Kosegarten [219, 221, 227, 233, 237] were sold at Munich on May 20th 1952.

(iii) The autographs of the three songs by Goethe composed by Schubert on August 19th 1815, including 'Heidenröslein' [255, 256, 257], are now in the possession of Otto Taussig, Malmö.

(iv) Two autographs of songs to words by Stolberg [266, 276], and that of the song 'Entzückung' by Matthiesson [413] were sold at Sotheby's, London, on December 17th 1951.

(v) The Overture to Act III of 'Die Zauberharfe' [644] is now in the possession of Stanford University, California. A copy of the lost autograph of the Romance, once owned by Josef Hüttenbrenner, is now in the possession of Otto Taussig (score and parts).

(vi) The autographs of the four Novalis 'Hymnen' [659-662] are now owned by Dr. Martin Bodmer, Coligny, near Geneva (formerly of Zürich).

(vii) The autograph of the Mayrhofer song 'Auflösung' [807] is now owned by the Deutscher Sängerbund of Frankfurt-am-Main.

(viii) The autograph of the four Impromptus, Op. 142 [935] was on sale by Schatzki, New York, in 1951.

(ix) Schubert's fair copy of the complete manuscript of 'Schwanengesang' [957] is now in the possession of a private collector in the U.S.A.

(x) Appendix II, No. 1, p. 492. Schubert's copy of Franz de Paula Roser's 'Die Teilung der Erde' (Schiller) was sold in the U.S.A.

V. ESTABLISHMENT OF THE OWNERSHIP OF THE AUTOGRAPHS

(i) The autograph of the Matthiesson song 'Widerhall' [428] is in the possession of Ingenieur Reich, Vienna.

(ii) Ferdinand Schubert's copy of the Mass in C [452] is now in the possession of Dr. Kurt von Schuschnig, St. Louis, Missouri.

(iii) The autograph of the fourth polonaise in Op. 75 for PF. Duet [599] is in the possession of the Conservatoire Royal de Musique, Brussels.

(iv) The autograph of the score of the Schlegel song 'Der Schiffer' [694] is in the possession of Walther Friedlaender, Frankfurt-am-Main.

(v) Schubert's sketch of the 'Gesang der Geister über den Wassern' [705] is now owned by Stanford University, California.

VI. FIRST EDITIONS

(i) The version (a) of 'Schäfers Klagelied' [121] was published in the Gesamtausgabe, 1894; the version (b) was published on May 22nd 1821.

(ii) 'Jägers Abendlied' [368] was first published on May 22nd 1821.

(iii) The publication dates of Op. 165, Nos. 2, 3 and 4 were:

Op. 165, No. 2.....'Die Sternennächte' [670]c. 1862

Op. 165, No. 3.....'Das Bild' [155]c. 1863

Op. 165, No. 4.....'Die Tauschung' [230]c. 1863

VII. PERSONAL AND PLACE NAMES

(i) The poet of Schubert's first extant song 'Hagars Klage' [5], hitherto, apparently, known exclusively by his surname, is Clemens August Schücking (1759-90).

(ii) Theodor Körner, for whom Schubert may have written 'Eine kleine Trauermusik' [79], fell at the Battle of Gadesbusch. (See also p. 519, col. 2.)

(iii) The owner of the only known copy of Matiegka's 'Notturmo' [96], Thorvald Rischel, bequeathed his collection to the Music Department of the Royal Library, Copenhagen. (See also note to 96, on p. 46, and p. 525, col. 2.)

(iv) Appendix II, No. 7, p. 493. The words of Beethoven's song 'Abendlied unterm gestirnten Himmel' are by Heinrich Goeble.

(v) The owner of the autograph of the Ecossaise for PF. [before 769] is Dr. Marx, Bethel, near Bielefeld.

(vi) The owner of the autograph of the fragmentary 'Lied eines Kriegers' [822] is Mr. Westley Manning.

(vii) P. 528, col. 2. The collection of Karl, Baron Vietinghoff is now at La Salle, Illinois.

(viii) P. 530, col. 2. Harold's Christian name is Edmund.

VIII. ADDITIONS TO LITERATURE

(i) For the first setting of 'An den Mond' [259]:

Friedrich Blume, 'Der Bär', Leipzig, 1928.

(ii) For 'Die Knabenzeit' [400]:

Oswald Jones, Music Library Association Notes, Washington, March 1946.

(iii) For the String Quintet in C [956]:

Donald Francis Tovey, MUSIC & LETTERS, London, October 1928.

(iv) For the 'Schwanengesang' [957]:

Max Kalbeck also wrote on the Heine poems in this collection of songs in the Neues Wiener Tagblatt, February 9th 1897.

IX. CORRECTED AND ADDITIONAL CROSS-REFERENCES AND APPENDIX NUMBERS

(i) The settings of Schiller referred to at the end of 'Dreifach ist der Schritt der Zeit' [43] should be numbered 69.

(ii) Schubert's compositions on texts from Goethe's 'Faust' mentioned at the end of the 'Szene' [126] comprise 118, 367, 440 and 564.

(iii) P. 137. The note to 'Hektors Abschied' [312] should conclude "Cf. note to 113".

(iv) The trio of the Minuet in A [334] may be compared with the trio of the seventh Waltz in Op. 127 [146]. It should carry the cross-reference "*Cf.* with 146, No. 7".

(v) Appendix III, p. 495:

Op. 96: read 939, 909, 768, 881.

Op. 118: read 233, 221, 234, 248, 270, 247.

(vi) Appendix III, p. 504:

Gesamtausgabe, XX, 107: read 245, 587.

X. FIRST PERFORMANCES.

(i) The first public performance of the String Quartet in D minor [810] took place at a concert given by Karl Möser. (See also p. 523, col. 1.)

(ii) The first performance of the Grillparzer 'Serenade', with male-voice quartet [920], was given by the Vienna Männergesangverein on May 13th 1849.

(iii) Further details of the first performance of 'Mirjams Siegesgesang' [942] are as follows: the tenor was Ludwig Tietze and the accompaniment was for two pianofortes, one played by Anna Fröhlich and the other, perhaps, by Jenger.

(iv) The performance of 'Auf dem Strom' [943], with the alternative violoncello part played by Josef Linke, took place at the same concert mentioned in (iii).

(v) Nos. 4 and 14 of the 'Schwanengesang' [957] were first performed by Vogl, on January 30th 1829, at the concert mentioned in (iii) and (iv) above.

XI. MINOR CORRECTIONS

(i) Eduard Schneider's letter, referring to the song 'An Chloen' [363], was addressed to C. A. Spina, about 1860.

(ii) From the note on 'Der Leidende' [512] the phrase "in A minor" should be deleted.

(iii) The letter from Streinsberg to Luib, referring to the poem 'Grablied für die Mutter' [616], is now in the possession of Otto Taussig.

(iv) 'Der Jüngling am Bache' [638] is No. 359 in the Gesamtausgabe, XX.

(v) P. 353, for the 'Ecoissaise for PF.' [below 768], the words "Ist Ed. See 145." should read "For the incipit, see 145."

(vi) Schubert's companions on the walking tour during which he composed the Fugue in E minor [952] were Lachner and Johann Schickh (not his nephew).

(vii) P. 522, col. 1: To the entries against Kux add 470 and 761.

(viii) P. 528, col. 1: To Stanford University—add 644 and 705.

(ix) P. 560, col. 1: To the settings of 'Nur wer die Sehnsucht kennt'—add 481.

(x) P. 566. The correction to p. 407 [840] should read "3-4 April, 1951".

Since the above list was compiled, the following changes in ownership of the manuscripts have come to my notice:

(a) The manuscript fragment of the Polonaise for Vn. & Orchestra [580] is now owned by Walter A. de Boury, Dublin.

(b) The manuscript of version (a) of 'Sehnsucht' [310] is now in the possession of Frau Marie Floersheim, Wildeg, Switzerland.

(c) The first sketch of 'Meeresstille' [216] was sold in 1916 to C. G. Boerner, Leipzig.

Otto Taussig (Malmö) has acquired the following six manuscripts: 'Täglich zu singen' [533], 'Das Lied vom Reifen' [532], 'An den Frühling' [283], 'Punschlied' [277], 'Der Entfernten' [350] and 'Fischerlied' [351].

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MERCADANTE AND VERDI: II

BY FRANK WALKER

WHAT, in the waking world, as contrasted with the nightmare fantasies of Notarnicola, is the position of Mercadante in the Italian musical hierarchy, what are his operas like, and what influence, if any, had he upon Verdi?

Between 1819 and 1866 he produced sixty operas. In facility he rivalled Rossini and Donizetti, and five times in his career saw four new works put on the stage in the course of a single year. He had his failures, but also triumphant successes, and his reputation was not confined to Italy. In 1824 he wrote three operas for Vienna; 1827-29 he passed in Spain and Portugal, producing new works at Madrid, Lisbon and Cadiz. Twenty-two of his operas were published complete in vocal score, as well as fragments of many others, ranging from a single aria to a volume of all the principal numbers ("pezzi reuniti"). The early works reveal him as a gifted follower of Rossini, extremely fluent and competent, but lacking a recognizable individual note of his own. Then in 1836 he was called to Paris to produce 'I Briganti', which was a failure, but during his stay there he witnessed the first performance of 'Les Huguenots', and acquaintance with Meyerbeer's music probably suggested changes of style observable in his next few operas, 'Il Giuramento' (1837), 'Le due illustri rivali' (1838), 'Elena da Feltre' (1838), 'Il Bravo' (1839) and 'La Vestale' (1840). Meyerbeer's direct influence on Mercadante's musical style, however, is much less apparent than it was to become later in certain of Verdi's operas. It would be interesting to know how far the works of Spontini, with whom he has something in common, were known to Mercadante. None of them seem to have been performed during his stay in Paris and they were not often reproduced in Italy at this period.

During the composition of 'Elena da Feltre' Mercadante outlined a remarkable programme of operatic reform in a letter to Florimo:

I have continued the revolution begun with 'Il Giuramento'—varied the forms, abolished trivial cabalettas, exiled the crescendos; concision, less repetition, some novelty in the cadences; due regard paid to the dramatic side; the orchestration richer, without swamping the voices; long solos in the concerted numbers avoided, as they obliged the other parts to stand coldly by, to the harm of the dramatic action; not much big drum, and very little brass band.

These "reform-operas" are of considerable importance in the history

of music in Italy in the nineteenth century. Mercadante surpasses his Italian contemporaries in harmonic interest, in range of modulation and in his treatment of the orchestra. But it must be added that he lapses often into empty rhetoric and that his style is a patchwork of old and new. His recitatives are frequently arresting, introducing melodious phrases in the voice parts and some fine themes in the orchestra; but all too often the succeeding arias and duets fall back into a conventional style.

A scene in the first act of 'Il Bravo' may be cited as an instance of Mercadante's formal experimentation. Foscari is in love with Violetta, brought up in the house of Maffeo at Venice; he plans to abduct her. His followers gather about the house and are promised gold by his servant. They sing a chorus, "Oro e vino". Foscari arrives, gazes at the windows and expresses his longing in a fine recitative, followed by a short and rather commonplace cavatina. Maffeo leaves the house, providing Foscari with a conventional opportunity for a cabaletta. This again is commonplace but very short, and is followed by the repetition of a fragment of the chorus. A harp is heard and then the voice of Violetta from within the house. She sings a *romanza*, with interjected commentary from Foscari and the chorus. After Violetta has concluded with high trills, Foscari breaks again into his cabaletta, which ends with the chorus calling again, to different music, for "oro e vino". Here is a notable attempt to fuse what would have been, in the work of any other Italian composer of the time, several separate numbers into a continuous whole, although the musical idiom employed is still largely old-fashioned. Herbert Gerigk,¹ the only writer on Verdi who has given serious consideration to Mercadante, quotes several passages of recitative from 'Il Bravo'. He might have gone farther and drawn attention to the 'Rigoletto'-like scene where the Bravo, the professional assassin of the Council of Ten, returns to his home, divests himself of his mask and dagger, and sighs with relief:

Lasciate ch'io respiri,
E che batta più libero il cor mio;
Or come tutti sono un uomo anch'io!

The Bravo is Rigoletto and Sparafucile rolled into one.

Mercadante's masterpiece is undoubtedly 'La Vestale', which deserves closer study. The best of the works that followed it is 'Gli Orazi ed i Curiazi' (1846), another Roman subject. But in the latter part of his life Mercadante seems to have forgotten his programme of reform. His later operas are seldom concise, often repetitive, include arias and cabalettas in conventional forms,

¹ 'Giuseppe Verdi' (Potsdam, 1932), pp. 152-3.

with showy instrumental and vocal cadenzas, and are noisily scored, with plenty of big drum and a great deal of brass band. One is left with the impression that, although he envisaged better things, Mercadante lacked the strength of character, the will-power and genius, necessary to translate his ideas into realities and impose them upon the world.

When Verdi first came to Milan, was rejected by the Conservatorio, and began to study under Lavigna, he had opportunities, in the winter season 1832-33, of hearing three of Mercadante's operas—'Donna Caritea', 'Ismalia' and 'Il conte d'Essex'. At a later period, 1839-43, when he was establishing himself as a composer at the Scala, the first five of Mercadante's "reform-operas" were produced there, all except 'Le due illustri rivali' with great success. Verdi's was an assimilative nature. He was constant in attendance at the opera house, where he learned much by practical example. The influence of Rossini, Bellini and Donizetti is obvious in his early works, as is that of Meyerbeer in some of the later ones. It need occasion no surprise, therefore, if it can be shown that he was also influenced by Mercadante.

To read, or play through, a succession of Mercadante's operas is a wearisome experience. Interesting points often arise, but on the whole one cannot feel that any great injustice was done when these works were consigned to oblivion. No clear musical personality emerges; there is too much turgid second-rate bombast and rhetoric. Mercadante, as Pannain has said, is the representative composer of the bad old Bourbon Naples. One work, however, may claim exception from this judgment, and that is 'La Vestale'. The libretto is by Salvatore Cammarano, who wrote 'Lucia di Lammermoor' for Donizetti and 'Luisa Miller' and 'Il Trovatore', among others, for Verdi; the story is that used earlier by Spontini, for his opera of the same title, except that Spontini had to provide a happy ending. After a few pages of Mercadante's score one is thoroughly interested; this heroic pageantry recalls at once, in its general style and in certain details, Verdi's 'Aida'.

The opening scene takes place in the Sacred Grove. After a brief orchestral introduction, the vestal virgins in chorus salute the goddess: "Salve, salve o Dea protettrice di Roma". Their principal theme, of great dignity and majesty, heard first in the orchestral introduction, recurs at several points, knitting together the whole first act. The opening phrases of this theme might have been written by anybody, but the modulating continuation, so quietly distinguished, is remarkable in an Italian opera of this period.

The Chief Vestal announces in recitative the return of Decio,

formerly believed killed in the Gallic wars. One of the virgins, Emilia, is thunderstruck; she was in love with Decio and became a vestal on learning of his reported death. This passage is quite startling, for here is an anticipation, in almost the same words and the same notes, of a famous passage in Verdi's opera. The interesting recitative, with rapidly changing tempo and various orchestral commentaries, gives place to the theme of the opening chorus, in D \flat , as the vestals file off to choose who shall crown the returning victor. Emilia and her friend Giunia are left together, for a scene and duet. Emilia reveals her situation; Giunia expresses her compassion but at the same time recalls Emilia to her duty. In this recitative occur examples of Mercadante's remarkable telling key-changes; melodic phrases alternate with declamation and lead to a splendid passage, something between recitative and melody, with, furthermore, the interest divided most effectively between orchestra and singers.

The sound, off-stage, of a march, which would be by no means out of place, musically, in Verdi's triumph-scene, occasions the customary cabaletta of the duet. This begins *allegro agitato*,

Perchè di stolto giubilo
Mi balza il cor nel petto?

but then, unlike any orthodox cabaletta, changes to *molto trattenuto*, *quasi andante*, for a passage including another phrase that might—more doubtfully—be considered the ancestor of a phrase in 'Aida' (cf. Amneris's attendants in Act 2, Scene 1, "Vieni sul crin ti piovano"—or is this a merely fortuitous resemblance, a verbal phrase ending in a *sdrucchiolo*, set to a rising scale?).

The scene changes to the Forum. Here are the stage-directions from the libretto, for Mercadante's triumph-scene:

The stage is overflowing with people. The victorious legions file past. From the other side the Senate and Consuls advance, then the Priests, preceded by Metello Pio. There follows the Chief Vestal, bearing the sacred image, at the passing of which the people kneel, the Senate bows, the army renders supreme homage, and the fasces of the Consuls are lowered before those of Vesta, carried by four lictors. Finally there appears the chariot of the victor, drawn by slaves in chains. Captured enemy leaders and other prisoners follow the chariot.

Decio, in all the panoply of war, is greeted with a tremendous "Coro trionfale", the orchestral opening of which shows how Mercadante's modulatory style saves him from the commonplace.

Supplementary orchestras on the stage were something of a speciality with Mercadante; no full score of this opera is available, but there can be little doubt that he must have had his brazen

fanfares performed from the stage—and very exciting and effective they must have been. As a sort of trio to this blaze of splendour, the Vestal Virgins' theme returns, set to the words "Plauso al Duce vincitore". A highly dramatic and spectacular concerted finale follows. Decio is welcomed home by his father, the Consul Licinio Murena, but the cup of joy is dashed from his lips by his discovery that the Vestal who is to crown him is none other than Emilia. The broken phrases of the opening of the *pezzo concertato* are succeeded by a sweeping tune. Both are taken up by the populace, and the Vestals launch into another splendid broad theme. In spite of broken hearts, the ceremony must go on. Emilia crowns the victor (the indication "The trumpets resound" at this point again suggests that a stage-band, or bands, *à la* 'Aida', were envisaged). Emilia's solemn declamation is interrupted by rapid parlando passages in which she explains her situation to the unhappy Decio. Then, with an effect of tremendous tragic irony, the triumphal fanfares and choral acclamation are resumed and bring to an end this scene of truly Roman grandeur.

The second act is on a lower level. A duet, "È la Patria, è Roma", for Decio and his friend Publio, is rather conventional, "unsigned" music. Here, as elsewhere in Mercadante's duets, the same phrases often have to do duty for both singers, however disparate the emotions they have to express at the same time. Altogether, Mercadante's characterization is very much less sharp than Verdi's. A beautiful little prayer for Giunia follows, the end of which is linked with the succeeding recitative for the Chief Vestal (something similar is found in the third act). Emilia is entrusted with the guarding of the sacred flame. Decio has concealed himself in the temple and, after a struggle with Emilia's conscience, a passionate love-duet develops, in the course of which the sacred flame goes out. This duet shows one of Mercadante's most tiresome habits, in the repetition of violent rhythmic figures in the orchestra, beneath declamatory passages for the voices. Publio enters to warn of the approach of Metello, the High Priest; Decio escapes; Metello discovers the unspeakable crime and calls down anathema on Emilia's head.

The third and last act shows Emilia's condemnation and execution. A chorus in this act is notable, in which first the women of the populace plead for mercy for Emilia, and then the priests call inexorably for her execution. It is impossible not to think here of the priests in 'Aida'. The introduction to this chorus repeats several times a phrase marked "lamentevole". After the chorus has ended with women and priests both urging their conflicting

pleas for mercy and for death, fortississimo, this tragic motive recurs again, very quietly, in the orchestra. Then, when Emilia is led in, a variant of the same motive is used as a link.

Emilia is wandering in her mind. She imagines that the crowds have gathered for her marriage to Decio. In a pathetic "mad-scene", without a trace of the usual fioriture, she comes to her senses on the verge of her own tomb, says farewell to Giunia, and is buried alive. Decio has raised revolt in an attempt to save her, but arrives too late. He kills himself on her tomb. Any other composer of the period would have made him sing an aria after stabbing himself; Mercadante lets him begin a Donizettian aria—but after eight bars break off and die in six bars of recitative.

Notarnicola, in his absurd book on Mercadante, mentions none of the parallels here indicated between 'La Vestale' and 'Aida'. He refers at one point to an unspecified conductor who would seem to have examined some scores and reported that "Verdi stole much from Mercadante". From all such aberrations I dissociate myself utterly. But it seems reasonable to suppose that Mercadante exercised some influence on the young Verdi, who was always ready to learn and who seems, all his life, to have consciously or unconsciously assimilated, as Mozart did, elements in the music of other people of which he had need, and which he could employ in a way of his own. Furthermore, I suggest that, in Verdi's maturity, the story of 'Aida' released from his subconscious mind fairly numerous reminiscences of 'La Vestale', which had lain there since 1840-41, the time of a great crisis in his private life and creative career.² It is surely much easier to accept this idea than to suppose that the various resemblances between the two works occurred by chance. Disregarding other things, is it not remarkable enough that the words and music of "Ritorna vincitor" should occur in two operas, both including a spectacular triumph-scene and both ending with the solemn burial alive of the chief character?

² After the loss of his family and the fiasco of 'Un giorno di regno', in the darkest days of his life, Verdi's first opera, 'Oberto, Conte di San Bonifacio', was revived at Milan, and then, in the Carnival season of 1840-41, at Genoa. At Genoa it was a failure. Verdi was present and witnessed the triumph of 'La Vestale'. Mercadante's opera then had forty performances, with great success, at the Scala in the autumn season of 1841, at the time when Verdi was working on 'Nabucco'.

THE LONDON AUTOGRAPH OF 'THE 48'

BY CONSTANCE RICHARDSON

SOME doubt has recently been thrown upon the authenticity of "the London autograph" of Book II of 'The 48' in the British Museum (see Hinrichsen's Music Book, Vol. VII, p. 304). The doubts expressed by Fritz Rothschild brought to my mind a passage in Rockstro's 1884 book on Mendelssohn. Rockstro tells of a visit he paid to his friend J. G. Emmett (or Emmett), a blind musician, of Ebury-terrace. Bach's counterpoint was under discussion, and Emmett directed Rockstro to a certain shelf in his library where he would find "a manuscript copy of 'The 48'".

"I bought it at a sale," said the owner, "and have always believed it to be a genuine autograph. I have a great mind to ask Mendelssohn about it. What do you say to calling on him this morning, and taking our chance of finding him at home?"

"Without the loss of a minute", says Rockstro, the two set off for Denmark Hill where Mendelssohn was staying with the Beneckes.

We found him at home and were received with the kindest welcome. He knew our old friend well, took the greatest interest in the manuscript, and pronounced it genuine without a moment's hesitation. Noticing the eagerness with which we listened to his remarks upon the peculiarities of the handwriting, he made us sit down by his side and pointed out everything that was noteworthy, with as much attention to detail as if he had been giving a lecture.

The manuscript had formerly belonged to Clementi, at the sale of whose effects—as Orlando Morgan tells us in his prefaces (1926) to the Ashdown edition—Emett bought it, at Evesham in 1832. His daughter sold it to Eliza Wesley, by whom it was bequeathed to the British Museum in 1896. Nos. 4, 5 and 12 are missing from the manuscript. Clementi is said to have come across this copy in the library of his patron Peter Beckford, a cousin of the author of 'Vathek'. Whether or no the handwriting is Bach's, there is interest in the evidence this little history affords of the circulation of 'The 48' long before its publication.

What Fritz Rothschild's qualifications are for refusing to accept the Clementi-Emett copy as an example of Bach's handwriting I do

not know. His doubts—expressed (according to the Hinrichsen Music Book) in 'The Lost Tradition in Music', New York, 1952—seem to be the first. As well as Mendelssohn, Sterndale Bennett declared the writing to be Bach's; but it is well known that Anna Magdalena wrote a script hardly distinguishable from her husband's.

I owe to Stanley Godman the information that Miss Emmett received £8 when she sold the manuscript in 1879. The ninth prelude and fugue were missing from this copy, but the British Museum, in 1896, filled the gap by a purchase—again I am quoting Orlando Morgan—from Clarissa Sarah Clarke.

STANESBY, MAJOR AND MINOR

BY ERIC HALFPENNY

THE only instrument to be transported by air to the Galpin Society's Exhibition of British Musical Instruments, held in August 1951 at the Headquarters of the Arts Council, happens also to be unique in other respects. It was the double-bassoon by Stanesby Junior, kindly lent by the National Museum of Ireland.

This instrument is well known among connoisseurs and has often been noticed in books and articles about musical instruments. Its historical position, however, has never been carefully assessed, nor has any serious attempt been made to unravel the seeming obscurity that shrouds its origins. The instrument itself is a superb piece of early craftsmanship. Dated 1739, it is the earliest known specimen of a true double-bassoon, pitched one octave below the normal instrument. In form it is an exact replica of the contemporary bassoon, but twice the size, made in four joints, wing, butt, bass and bell, and provided with the usual six fingerholes, two thumbholes and four keys which were the standard equipment of the smaller instrument. Such an instrument must have been a vast conception for an eighteenth-century maker to undertake. Special tools and equipment would first of all have had to be made. In the design itself the maker would almost certainly have had to start from scratch with no precedents to guide him, and one cannot but wonder at the amount of thought, labour and expense which must have been devoted to a task which in the nature of things could not be expected to bring any commensurate reward. For this is no well-sinker's job. It is careful, high-grade pole lathe turnery, fully up to the very fine standards of workmanship which generally characterize eighteenth-century woodwind instruments.

One or more double-bassoons by the Stanesbys, father or son, haunt English eighteenth-century musical literature. They are mentioned either specifically or by implication several times, the only difficulty being to find a writer who will admit that they were actually played, or who does not tend to treat the whole matter as a not-very-funny professional joke. The accounts do not always agree in detail, and at this distance of time it is impossible to be certain which is right on any particular point. But the probabilities deserve some attention, if only to clarify an interesting and picturesque detail of London music in the eighteenth century.

The Dublin instrument is usually presumed to be one of the two

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The Dublin instrument is usually presumed to be one of the two

mentioned in the 'London Daily Post' for August 6th 1739 as taking part in a concert at Marylebone Gardens.¹ The supposition seems justified. The instrument is dated 1739, and it cannot be believed that this chance survivor is a third double-bassoon from exactly the same period as the two mentioned in the advertisement. The sporadic revival in London of the double-bassoon from time to time after that date seems to suggest that the instrument used on all these occasions was the very one now in the National Museum of Ireland; for again it is unlikely either that two early eighteenth-century instruments should survive this period, one in occasional use and the other lying idle, or that any subsequent maker should have followed Stanesby's example by making another without our hearing about it from some source or other. Whether there really were originally two of these instruments, and what became of the other we shall probably never know. Having set up the plant, the maker might reasonably be supposed to have made two, one perhaps being an improvement on the other as the processes involved became more familiar. He can, however, hardly have made more. The double-bassoon is a rare enough occurrence even now. The opportunity for its use when it was still practically non-existent might have provided very occasional employment for one player in a generation in a metropolis like London, but certainly not more.

The 'London Daily Post' advertisement, it will be noticed, states that the instruments were the work of Stanesby *Senior* and had never before been used. This assertion has caused some confusion, for Stanesby the elder had died in 1734. We must therefore choose between the indisputable evidence that the son did, in fact, construct a double-bassoon in 1739 and a chance statement in a newspaper. It is unlikely that the father was ever known professionally as "Stanesby Senior". It was not, paradoxically enough, until the son succeeded to the business and had adopted the style "Stanesby Junior" as his trade-mark that the distinction could have any significance. By that time Stanesby Junior had, in any case, become *ipso facto* Stanesby Senior, and a lay-writer could easily confuse family status with professional style in referring to him in print. The newspaper announcement is the only contemporary reference to Stanesby Senior, and it makes no sense unless the living son and not the dead father is presumed.

The events of 1739 could, however, be accepted on the basis of what the 'London Daily Post' said, coupled with what Stanesby's

¹ "To the usual Evening Concert at Marylebone Gardens will be added two Grand or Double Bassoons made by Mr. Stanesby, Senior, the greatness of whose sound surpasses that of any other Bass instrument whatsoever; never performed with before." London Daily Post, August 6th 1739.

workshop undoubtedly produced in that year, were it not for a chance observation of Burney's, whose engaging habit of retailing anecdotes in the guise of critical statements has led more than one commentator astray. Burney's remarks about the double-bassoon are contained in his description of the Handel Commemoration performances in the Abbey in 1784.² According to him, Handel sponsored the instrument for the coronation of George II, an event which occurred when Burney was a year old, and twelve years before the concert in Marylebone Gardens referred to above. But if the dating in Burney's statement is unsupported, it looks as if the substance were true in the main. One would, in fact, like to picture Handel indulging a Jullienesque propensity by ordering this colossal instrument. Even so, it has to be admitted that Handel's first overt reaction to the instrument was to include it in the score of 'L'Allegro' in 1740. The date is significant enough; and further colour is added to it by the lampoon of his season which appeared in 'The General Advertiser' in October of that year, quoted by Galpin,³ which looks like an exaggeration or caricature of the Marylebone Gardens concert announcement. That some facetious person found double-bassoons amusing in 1740 is pretty nearly a proof that the instrument was then new and the talk of Town, which would hardly have been amused by a joke already thirteen years old.

The circumstantial evidence provided by the two newspapers, Handel's score and the surviving instrument is, in my view, strong enough to outweigh Burney's reporting of someone else's recollections of what had happened fifty or sixty years before. It is also clear that it is to Stanesby Junior alone, and not to his father or anyone else, that the enterprise of producing the first double-bassoon in England is to be attributed.

All that is known about this prolific maker supports his qualification for such an undertaking. He is the earliest English maker to be represented at the present time by examples of all the known woodwind, if we except the clarinet, which had made but little headway in England up to the time of his death in 1754. Apart

² "The Double Bassoon . . . was made, with the approbation of Mr. Handel, by Stainsby the flute maker for the Coronation of his late majesty, George the Second. The late ingenious Mr. Lampe . . . was the person intended to perform on it; but, for want of a proper reed or for some other cause, at present unknown, no use was made of it at that time; nor, indeed, though it has been often attempted, was it ever introduced into any band in England till now, by the ingenuity and perseverance of Mr. Ashly of the Guards." Burney's account of the Musical Performances . . . in Commemoration of Handel. 1785.

³ "A concerto of twenty-four bassoons accompanied on the violoncello, intermixed with duets by four double bassoons accompanied by a German flute, the whole blended with numbers of violins, hautboys, fifes, trombonys, French horns, trumpets, drums and kettledrums, etc." General Advertiser. October 20th 1740.

from Bressan he was the first maker of the transverse flute here, and must have been largely responsible for its vogue as a "gentleman's instrument", to judge by the surviving number of silver-mounted ivory flutes bearing his stamp. These are among the earliest flutes with a divided middle joint and a short, compact head-cap and plug, features which became general later but which differ materially from the French-style instruments of Bressan and Hotteterre. Another interesting detail not found elsewhere is the placing of the upper tenon on the head itself, a device which discourages the collection of moisture around this joint. Other instruments by Stanesby Junior also show, by their small deviations from accepted practice, an inventive and unconventional mind. Stories are not wanting which point the same way—for instance, those related by Hawkins⁴ wherein Stanesby is discovered at one time constructing a "Cervelat" from Mersenne's description and, at another, devising a transposing system for the recorder, a matter which might profitably be looked further into at the present time. Stanesby Junior also published a fingering chart for the "Vox Humana",⁵ the English tenor oboe, of which the specimen by him in the Victoria and Albert Museum is the earliest known.

Although Burney's remarks, quoted below, are usually read as being a short general survey of the double-bassoon in England, they give a distinct impression, on closer examination, of referring to one particular instrument. Stanesby's double-bassoon, one concludes, had been knocking about musical London, something of a curiosity and very much an enigma, with various players trying their hand at making it work, until it came into the hands of "Mr. Ashly of the Guards" whose "ingenuity and perseverance" were rewarded by a special niche in the band at the Handel Commemoration. A less flattering account of Ashley's feat by a person who actually

⁴ "... But these attempts failed to procure for the flute a reception into concerts of various instruments, for which reason one Thomas Stanesby, a very curious maker of flutes and other instruments of the like kind, about the year 1732 adverting to the scale of Mersennus, in which the lowest note is made to be C fa ut, invented what he called the new system, in which by making the flute of such a size as to be a fifth above concert pitch, the lowest note became C sol fa ut; by this contrivance the necessity of transposing the flute part was taken away; for a flute of this size adjusted to the system above mentioned, became an octave to the violin." Hawkins's *History of Music*, Book XIII, Ch. CXXVI.

"Stanesby who was a diligent peruser both of Mersennus and Kircher, and in the making of instruments adhered closely to the directions of the former as possible, constructed a short bassoon or Cervelat . . . for the late Earl of Abercorn . . . but it did not answer expectation: by reason of its closeness the interior parts imbibed and retained the moisture of the breath the ducts dilated and broke. In short the whole blew up."

⁵ B.M.I.600/7. Reproduced by the present writer in 'The Tenner Hoboy', *Galpin Society Journal* No. V, pl. III.

took part in these performances, is that of W. T. Parke.⁶

Parke's determination to be funny at the expense of the double-bassoon led him into at least two mis-statements of fact—first, that it was “newly invented” and second, that it was never used again in the subsequent Handel celebrations. His qualification for the statement that it had “never been heard”, and the significance of this remark are equally negligible. No one would “hear” a modern Heckel kontrafagott in the general tutti of an orchestra 250 strong, but that is not to say that it would not contribute to the sonority of the combination. Furthermore, Parke's participation in these proceedings as one of twenty-six oboists suggests that his opportunities for hearing anything but oboe tone must have been strictly limited. Ashley certainly succeeded well enough to be able to repeat the performance at the Abbey in 1787, and took the double-bassoon on tour for the “Grand Musical Festivals” in which he and his four sons took part. One such occasion was at Worcester in 1788, and since, from that date, the instrument disappeared from London, to reappear at Worcester in 1803, it may be guessed that it became domiciled in those parts. Ashley turned music publisher about 1788 and may have retired from concert-giving about the same time. Unless we assume another, newer double-bassoon at Worcester in 1803, which is hardly probable, the most likely state of affairs is that Ashley left it behind there in 1788, possibly in the hands of the Jenkinson who produced it in 1803.

It can be seen that a strong case exists for suggesting that the Dublin instrument is the centre-piece of these various references. The connected narrative ceases in 1803, when, it may be imagined, the instrument followed its former owner into retirement, to emerge once more at the Royal Military Exhibition in 1890,⁷ by which time it had become the property of W. Ringrose Atkins, Esq., F.C.A. It was unknown to Dr. W. H. Stone, writing in the first edition of ‘Grove’, a few years earlier.

The general impression remains that the instrument was, on the whole, not a success, or at any rate that playing it was fraught with difficulties. There may have been something in Burney's remark that Lampe could not play it “for want of a proper reed or for some

⁶ “At these performances Mr. Ashley . . . played for the first time on a newly-invented instrument called a double bassoon . . . This instrument which rested on a stand had a sort of flute affixed to the top of it, similar (with the exception of the smoke) to that of a Richmond steamboat. I am ignorant, however, whether it produced any tone, or whether it was placed in the orchestra to terminate the prospect. The name of this double bass and gigantic instrument, which was only fit to be grasped by the monster Polyphemus, did not transpire and the double bassoon, which had never been heard, was never again seen after these performances were ended.” W. T. Parke's *Musical Memoirs* 1830.

⁷ Day's Catalogue &c. No. 169.

other cause". It is one thing to make an instrument that should by rights work, and quite another to devise a reed that shall give it adequate speech. It is the same story of special tools and in this instance special-size cane—for which there can have been neither demand nor supply in eighteenth-century England—and then of the total absence of any experimental data from which to start. An apparently insignificant detail like this could quite easily have held up the proceedings indefinitely. If Burney is correct, and Ashley was the first ever to manage this instrument, most probably his perseverance consisted in the first place in investigating a little more thoroughly than his predecessors the matter of a suitable reed. But it is also possible that he was responsible for a radical modification of the instrument itself.

One of the reasons for believing that the Dublin instrument is the one that Ashley played is that the crook is not original. It is fully sixteen inches too long and puts the fingered scale, F to F, approximately a fourth down. The position of the player's mouth relative to the instrument is abnormally low, and quite consistent with the evidence of Parke, who says that the double-bassoon looked like the chimney of a river steamer, "terminated the prospect" and was placed on a stand. If held vertically, as Parke implies, it would certainly have to be raised above ground level to be used with this crook by a seated player. The crook itself is a good deal too sophisticated for the period of the instrument. The workmanship is excellent, but it is the kind of workmanship seen in serpent and bass-horn brasswork, terminating at the wide end in a short tenon with a flange above. It is in three parts, two of which form a tube running parallel with and close to the wing, from the top to the level of the lowest fingerhole thereon. The third is an inverted bassoon-type crook, capable of being swivelled in the sleeve that surrounds its wider end.

If Ashley owned this instrument, it can safely be asserted that this crook was added by or for him. The reader is entitled to ask what it achieved. As good a guess as any is that the instrument had always been difficult to close in the lowest register covered by the two thumbs, and that Ashley conceived the idea of "crooking it down" so that this range fell in the upper half of the instrument and within the fingered scale. If his object was to play a limited number of pedal notes, this probably answered well enough, with intonation adjusted by trick fingerings. In support of this suggestion, the present writer succeeded in producing a very wobbly scale of 16f C, using the F fingering, at a television broadcast from the Galpin Society's Exhibition.

It is a melancholy thought that Stanesby's double-bassoon has probably never been accorded the justice it deserves. During its active life of—if the above conclusions are correct—about sixty-four years, there can hardly have been one occasion when it was properly played or heard to advantage. As an idea, it was fifty years ahead of its time and, as an instrument, a century and a half ahead of the next competitor, the modern Heckel, to be able to boast a scale descending to B₂ in the 32ft octave. Although opinions are frequently expressed, no one is qualified at the present time to judge what such an instrument ought to sound like. The few who, like the writer, have blown it have had to put up with improvised conditions and unsuitable reeds, leaky joints, active worm and, above all, a crook which should be 2ft long but is, in fact, nearer 3ft 6ins. Those who imagine that its tone must necessarily be "weak and rattling", and attribute this to its narrow bore and oblique fingerholes, would do well to reflect that the Heckel bore is narrower still, and that its success as a musical instrument has been due to the reintroduction of a bassoon-like "wing" joint carrying obliquely bored and artificially lengthened noteholes, for which there is no longer any mechanical necessity, and which had previously been abandoned in the more "rational" designs of the mid-nineteenth century. Meantime, Stanesby's *magnum opus* moulders on in dilapidated silence in its case, surrounded by an incongruous retinue of Irish harps. Is it too much to hope that before the woodworm complete their timeless repast its power of speech will be restored so that it may again terminate the prospect at some future Handel Festival?

EDINBURGH

BY DAVID CLEGHORN THOMSON

THE Edinburgh International Festival has by its consistent provision of good things earned the name of being the best in the world of its kind, to such an extent that, as in the case of the B.B.C., it may be considered churlish and carping to speak of flaws and shortcomings, which may only be individual disappointments shared by no one else. With its six years' successful record and our memories of many unforgettable performances it could be claimed, "Others abide our question, Thou art free!" Furthermore, it is perhaps especially inept for an Edinburgh man to cavil, after all that the Festival organizers have brought to the capital's music-lovers in distinction and novelty, and to the capital's tradesmen and manufacturers in custom and advertisement. But nothing surely is so good that it cannot be made a little better by constructive and resourceful thinking. I crave indulgence if I mingle complaint and suggestion with my grateful praise.

Every time I read an account of the Maggio Musicale at Florence, or the Bath Assembly, or the Cheltenham or Aldeburgh Festival, I fall to thinking what is wrong with the great international jamboree in my own native city. The last twinge I felt was on reading in 'Time and Tide' a charming account, by Archibald Lyall, of the Sagon Musicale Umbria at Perugia last autumn. This festival apparently started originally with concerts of the old Italian masters—Monteverdi, Pergolesi and Stradella—then Hindemith and Milhaud had first performances of their works there; and now Massine has his early ballet of the 'Life and Passion of Christ' staged there, Karajan and Rodzinski conduct there, and Seefried and Schwarzkopf delight to sing there.

For my part, I should prefer to go for a fortnight to Perugia in September than brave the caprices of Edinburgh weather, knowing this as well as I do. It is a tempting invitation to go and see a Massine ballet produced in the setting of the Church of San Domenico in the Umbrian hills—more alluring even than the Guthrie production of the 'Gentle Shepherd' in the Old High School in my home town, with the likelihood of being soaked to the skin on the way home in the early hours of the morning. There is something about these Italian festivals and, for that matter, about Aldeburgh and Bath, which makes them seem more leisurely and civilized than Edinburgh's crowded hours of glorious life. Somehow

a two-week sojourn at Edinburgh is less of a refreshing holiday, less of a balanced cultural experience.

For one thing there is an atmosphere of Barnum and Bailey about Edinburgh—three visiting orchestras; an opera company from Germany with vast pantehnicons conveying its scenery to warehouse accommodation at Leith each night; visiting ballet troupes; and the poor little local orchestras squeezed in with difficulty between the giants; not to mention a hundred and one unofficial shows, musical, dramatic and artistic, springing up and clamouring for attention on the fringe; like fleas on a colossus.

An international festival has one primary reason to justify its existence—the providing of an opportunity for as many people as possible to see and hear works of the first quality performed supremely well. When this purpose is achieved we must applaud, even if the seats are so expensive that few local residents can afford to attend. When anything less than first-class standard is achieved there is likely to be an outcry, and it is a justifiable outcry. I have no patience whatever with the clamour for work of local or national origin. The finest creative output of Edinburgh in these days is not to be found in Caledonian Concertos or Fingalian Symphonies. Some day perhaps this position may change, and the generous fostering by the B.B.C. of creative talent in music can be trusted to look after that development. Let the city's superb makers and binders of books, its bakers of tea-bread and cakes, display their unrivalled wares for the cosmopolitan crowd, while the main concert halls and platforms are kept free of national and local claims until the output is more considerable, judged from a European standard.

The Edinburgh Festival Committee has kept up a high standard in opera—with Glyndebourne and Hamburg. I think this must be remembered when pessimists croak about the majority of the loss being caused by the operatic section. For myself I never quite understood, however, why the Edinburgh folk were made to buy the Glyndebourne sets outright, at a cost of several thousand pounds. I doubt if they are ever hired out again to recoup this capital outlay. They did not have to do that, I guess, with the monumental Hamburg sets. With ballet I think the standard of performance over the years has varied very widely. Some performances last year were well below par.

Would it not be a good thing if the Festival gave a chance each year to a promising younger conductor? Could we not be in first on the career of Cantelli and not wait until he has been built up into a European figure? Panufnik in Cracow has already conducted in Switzerland for Ansermet, in Denmark and Holland, and

deputized for De Sabata in England. Both Beecham and Bloch have formed a good opinion of Ian Whyte as a conductor, but he only appears in rather scrappy and unbalanced programmes with his Scottish B.B.C. orchestra. Could he not have his chance with one of the greater orchestras and in a classical programme? I was disappointed last year, on leaving at the end of the first act of 'Meistersinger', to hear the Scottish B.B.C. orchestra in action, to hear only a lesser work of its talented conductor and a pretentious piece of quasi-oriental nonsense by a Scots composer resident in South Africa—both dwarfed by a fine performance of a Mozart violin concerto. Could not Scotland muster one first-class orchestra for the occasion? Taken by and large, the musical side of the festival has always had its events and has maintained the high standard originally set by Rudolf Bing. I should only voice a plea for something to be contrived to carry this feast of good things more to the people of the capital of Scotland.

In the sphere of drama Tyrone Guthrie has already brought his imaginative mind to bear on the finding of novel places to put on his productions. No one else would have thought of the Assembly Hall—normally the resort of the Presbyters of the Church of Scotland for their annual meetings—and the High School Hall. But this use of the geographical and architectural possibilities might be carried further, although the caprices of the weather and the noise and smoke of the railway in Princes Street Gardens would rule out any Salzburgerian gestures. The dramatic provision in the festival has, in my mind, been the most unsatisfactory and unimaginative part of it. Why should we just have the Lyceum being used as a shop-window for the normal touring companies of enterprising and established London managements? True, we had the world première of 'The Cocktail Party' a couple of years ago, and the new Charles Morgan play last year. But could the festival not be regarded as the stadium for the Olympic crown performance of the finest dramatic work of the year? Could we not have seen Gielgud's 'Much Ado'; or the most successful Anouilh play from Paris; or the pick of the highbrow successes from Broadway? Must it be ruled out because of the need of advertising the programme so long ahead? Would there not be an additional attraction in the postponed decision on which productions had qualified for the privilege of appearing before this select international audience?

I believe that great advantage would accrue from the appointment by the Festival Committee of a sub-committee to exercise some check on the "fringe performances". Some of them are well below standard while one or two of them have been better value

than the officially sponsored offerings. Some planning might even be considered which would take into account the possibility of festival visitors going to Perth, Pitlochry, St. Andrews or Glasgow. Perhaps the Scottish element might be encouraged to appear in these centres—new Scots plays at Pitlochry, with the Glasgow Citizen's Players; highland dancing at Inverness and displays of fine furniture and fabrics in some of the fine old castles watched over by the National Trust and the Saltire Society. The advice of the Artistic Director might be available throughout the year to help the Edinburgh Committee to achieve an imaginative plan of this kind in co-operation with friendly agencies up and down Scotland. Edinburgh is, after all, something more than a convenient site occupied for three weeks each year by a gigantic cultural caravan. It can provide a great annual addition to the tourist's pleasure in summer, but it can also contribute to the development of the nation's cultural life—after the caravan has moved off.

I should like to say that I do not agree with Neville Cardus about the chilly, non-welcoming attitude of the city at festival time. I do not know what he expects in the way of "mateyness"; but my impression has been all the other way. Everyone seems madly keen to entertain artists, foreign and provincial visitors, and to stage "come-togethers" at the Festival Club. There has even been, on occasions, a sort of highbrow Butlin's atmosphere which I could do without. After all, if people behave in a civilized way in concert-hall and theatre, in cars and buses, in cafés and queues, that is all you want. Surely you do not need, at a festival, to be organized in leisure moments as on a Mediterranean cruise?

In conclusion, let me remark that our generation was not the first to think of the idea of a musical festival in Edinburgh. Not long after the famous concerts in the St. Cecilia's Hall, in the year 1814, a number of respectable gentlemen of the city and county proposed one and obtained a liberal subscription for the purpose. The festival began on October 31. "The novelty and notoriety of this", we read, "caused an unprecedented influx of visitors into the city." The Great Hall of the Parliament House was filled up for morning concerts, while those in the evening were held in Corri's rooms. Here is a significant point: the receipts not only paid for all expenses but also enabled the managers to distribute £1,500 among the charities of the city. The experiment was repeated in 1817 and 1824, but in the last year only £700 profit remained for distribution.

REVIEWS OF BOOKS

A Plain and Easy Introduction to Practical Music. By Thomas Morley.
Edited by R. Alec Harman, with a Foreword by Thurston Dart.
(London: J. M. Dent. 1952. 35s.)

The need has long been felt for a new and readable edition of Morley's book, acknowledged for centuries as the most outstanding theoretical work on music in the English language. By a "readable" edition I refer both to the physical and the mental aspect of the book; and Mr. Harman's new edition scores points on both sides, for it involves no eyestrain (as the 1937 facsimile did) and allows no shirking on the part of the reader. For although Morley is easy to read in one sense, thanks to the dialogue-form in which his book is couched, it is also easy for the unwary modern reader to take for granted the terms and authorities that are constantly being quoted. However charming and learned the Master is, he cannot now be truly appreciated except through the helpful medium of an Assistant Master; and this function the present editor fulfils admirably.

The original order of the sections has been more conveniently rearranged, and all music examples are given in modern notation, though this salutary and painstaking task has not deterred the editor from including several pieces in facsimile. His copious footnotes give much useful information about composers and theorists mentioned in the text, besides calling our attention to features of unusual interest and phrases of unusual connotation. Donnishly, they signal poor Morley's consecutive fifths and octaves, so that one begins to wonder whether he really deserved his Oxford B.Mus. But his infectious enthusiasm and picturesque turn of phrase are never swamped, so that we feel grateful even to the inquisitive pupil who asks why the Master is out so early in the morning:

Then, in plain terms, being overwearied with study and taking the opportunity of the fair morning I am come to this place to snatch a mouthful of this wholesome air, which gently breathing upon these sweet smelling flowers and making a whispering noise amongst these tender leaves, delighteth with refreshing and refresheth with delight my over-wearied senses.

Besides giving the reader a good and wholesome impression of Morley himself, it cannot fail to stimulate thoughts and theories about the music the Elizabethans knew, and the way in which they were accustomed to perform it. Most of the part-music in the original is laid out in table-music fashion, so that a small group of singers or players could read their parts simultaneously from the one book, and this method of printing has been retained in the two final motets, but not in the two versions of 'Christ's Cross'. The two lower parts of this extraordinary piece would surely tax the powers of ensemble even of modern chamber-music players, no matter how hardened to cross-rhythmic subtleties. In spite of Morley's remark, "take this song, peruse it, and sing it perfectly", I do not think he honestly expected his pupils to perform it, but rather to look upon it as an indication of "our usual manner of pricking and setting down of the Proportions" (p. 71). The long technical analysis which follows it

enhances this impression of a purely theoretical example, and it is surely significant that when the Master says:

And let this suffice for your instruction in singing, for I am persuaded that, except practice, you lack nothing to make you a perfect and sure singer.

Philomathes replies:

I pray you, then, give me some songs wherein to exercise myself at convenient leisure.

Then follow six two-part solfa-ing songs and one canzonet, all of them very easy compared with 'Christ's Cross', which Mr. Harman accepts as proof of "the astonishingly high standard of singing in Elizabethan England". I incline to think that the theorists were of a far higher standard than the singers, and cordially recommend Mr. Harman to the mercies of the so-called Baldwin manuscript (RM 24.d.2.) where certain exercises in proportion by Tye and Giles, and in particular an anonymous puzzle-canon entitled 'Holde Fast', fully maintain the standards of cussedness set by Morley's intriguing essay.

As a teacher, Morley has the virtue of clear and careful exposition, strengthened by a tendency to repeat things said at a reasonable interval of time, as if by way of recapitulation. His account of the apparently numerous kinds of dot (p. 120) and his clever reduction of the array (which must have been bewildering to students then as now) do us all a great service. He is, moreover, fair enough to admit systems other than his own, especially where degrees of Mood and Time are concerned, and his c23 (p. 126) is not far removed in principle from Apel's corresponding II, II, 3. At times he seems unnecessarily strict, though he may have felt, as many teachers do, that too much licence is a bad thing for the young and inexperienced. His censure of false relations (p. 272) is a case in point, the example being very similar to a cadence in Tallis's 'O sacrum convivium' (Tudor Church Music VI, 211).

One most engaging feature of the book is the light thrown by its author upon generations of English musicians who either preceded him (and remain sometimes unnamed) or lived during his own lifetime—in which case they are often referred to in most affectionate and friendly terms. The anonymous example (p. 124) is presumably English, its black notation and stylistic features suggesting the repertory of the Eton and Lambeth choirbooks. Dunstable is severely censured (p. 291) for breaking up a word by rests in the tenor part of a motet now no longer extant. I fear that Morley's source for this composition may well have been the work of a careless scribe, for not only is the title wrongly given as 'Nesciens virgo mater virum' (the middle two words should be reversed), but the tenor—which is most probably instrumental and not vocal—has been completely though not convincingly underlaid. There is no hard-and-fast rule with regard to these tenors, whether isorhythmic or not: the tenor of 'Fons citharizantium—Sub Arthuro plebs' (Alanus) has no text in the Chantilly manuscript, though the Bologna version is completely underlaid.

There are few shortcomings in this fine new edition, though one might have wished for a more detailed account of the sixteenth-century use of time-signatures, especially the ambiguous sign 'C' which was so often loosely used even by the greatest composers of the age. Freely transcribed as ♯, it effectively obliterates many of the inner rhythms

of the 'Agnus Dei' by Morley on p. 317, the true metre finding its way out in the penultimate bar. The other transcriptions are mostly excellent, though the function of isolated black notes in the example on p. 32 seems to have been misunderstood as a wilful (though rather pointless) change in basic rhythm. In the metre prescribed it is the only possible way of writing the passage in question without risking ambiguity. On p. 35, note 6, there is a reference to a printed text when a manuscript reference would have been more apposite. Square brackets, normally reserved for ligatures, are used for a different purpose on p. 93, the clue to the change coming in a footnote several pages later. Redford's death (p. 123, note 3) should be 1547. The Waltham Holy Cross manuscript, mentioned on pp. xix, 110, 111, 116 and 143, is also referred to by its shelfmark on p. 208: some readers may miss the connection.

The edition gains considerably from a brilliant introductory essay on many aspects of musical life in the sixteenth century, and more particularly on Morley and his contemporaries, by Thurston Dart. It is evident that neither he nor Mr. Harman have shirked the great responsibility which this edition carries with it, and it should remain for many years as an indispensable tool for every student of early English music.

D. W. S.

A History of Music in England. By Ernest Walker. Third Edition revised and enlarged by J. A. Westrup. pp. 468. (Oxford: Clarendon Press. 1952. 35s.)

First of all, honour to whom honour is due. Professor Westrup's contribution to the Third Edition of this important standard work is far more substantial than the phrase "revised and enlarged" would suggest. In his characteristically terse preface Professor Westrup assumes "complete responsibility for the book in its present form", and indeed his hand is apparent on every page—inserting, amending and recasting. Extensive sections are his alone and many others incorporate only fragments of the previous material. In fact one strongly suspects that not a few books have been published of recent years in which the titular author's actual original contribution has been much less than Professor Westrup's to this volume. Certainly his share amounts to not less than collaboration, and his great loyalty to Dr. Walker and uncanny skill in matching his style should not be allowed to obscure that fact. Before the next printing the publishers should devise an acknowledgment that does better justice to Professor Westrup without detracting from Walker's classic achievement.

English music is fortunate in finding a new chronicler worthy to continue Ernest Walker's tradition; it is given to few to combine Professor Westrup's breadth of outlook and expert judgment with a literary style so fluent and distinguished. One reads of the later and duller Georgians with the same fascination as the earlier, exciting Elizabethans, and the whole time one is aware of a cool, responsible critical faculty in operation. Naturally certain periods receive particular attention when specialized interests are concerned. Thus the early chapters, as one would expect, have been immensely strengthened; the sections on Dunstable and the composers of the Eton College manuscript indicate the extent of this advance. A comparison of the example from Dunstable's 'Crux fidelis'

with that given in previous editions also shows the improvement in scholarship and artistic intelligibility typical of the examples as a whole.

Some of the problems facing Professor Westrup in undertaking a task of this kind are evident when the Madrigalian era is reached. This chapter has rightly been much expanded to include, among other things, consideration of songs in the choirboy plays and Danyel's place in the Lutenist School, and it now runs to nearly eighty pages, or a fifth of the main text. This is certainly not a disproportionate share, but one wonders whether Professor Westrup would not have chosen to organize the material into more than one chapter, had he felt himself free to depart from the original lay-out. Again his excellent additions to Walker's rather cursory treatment of Byrd's 'Gradualia' and 'Cantiones Sacrae'—the core of the composer's achievement—are too long to be absorbed into the previous literary fabric, and inevitably read as a kind of appendix; an entirely fresh start would have been welcomed. Elsewhere one wishes he would have overcome more frequently his natural reluctance to set aside or modify Walker's judgments. With the greatest respect to his predecessor, the mighty 'Walsingham' variations of Bull cannot be dismissed as merely empty virtuoso music, nor does the present-day reputation of the Virginalists as a whole justify his sweeping generalization that their works were the products of "the transient fashions of a day that is past". The disparaging comparison with the Madrigalists is far too severe; is there, after all, such an "enormous gap" between, say, Byrd's 'O Mistress Mine' and a madrigal by Wilbye?

Many readers will turn straight to the Purcell chapter, and they will not be disappointed—it has acquired new wealth in several fields, notably in regard to the string Fantasies, unaccountably ignored by Walker. The good things that have been added whet the appetite for more and, knowing what Professor Westrup could provide if he had the space, one wonders whether here also there was not a case for two chapters instead of one, even at the expense of later material. One would willingly trade in a few later Georgians and early Victorians for some more pages on this period from his hand.

The account of Handel in England has been made strikingly more comprehensive, and is much enhanced by further examples. The inclusion amongst the latter of Time's air 'Loathsome urns' puts Professor Westrup's readers under a rather special debt. In the treatment of Handel's contemporaries it must have been tempting to alter Walker's plan of dealing with choral music before instrumental music, and sacred before secular. For in this epoch Boyce's Symphonies and Trio Sonatas, Roseingrave's Voluntaries and Arne's secular music are more characteristic and significant than the total output of church music, though that was voluminous and possessed very distinguished exponents in Croft and Greene. Set out in the existing order, the artistic scene tends to suffer a certain distortion of perspective. It is interesting to note that Professor Westrup has not disturbed Walker's estimate of the respective merits of Arne and Green (decidedly to the disadvantage of the former). There is scope for discussion here, not only of these particular cases but of the critical issues involved. Should we sometimes be on our guard, particularly in an historical context, against rating sheer lyrical quality too low, and competent polyphonic skill too high? One has a lurking

suspicion that once the contrapuntal machine is set in motion, provided it is guided by capable hands, it will maintain a respectable level of performance. But more than mere efficiency is required to write a fine, or even a fairly good, melody. Did more actual creative invention go into Greene's *Forty Select Anthems* than into Arne's theatre music? It would be dangerous to give a hasty answer in favour of the former. Similar questions occur to one in the next chapter, where Attwood, Battishill and Crotch receive more attention than Field (for one of whose *Nocturnes* one would gladly surrender their complete works). Walker did not think it necessary even to mention Field's *Sonatas* and *Concertos*.

In bringing the *History* up to date by surveying the developments of the last twenty-five years Professor Westrup displays his usual expert critical power, expressed in typically effective and shrewdly chosen terms. So clear and objective is his judgment, one would forecast that little of substance will have to be modified in the next edition of this chapter, though no doubt much will be added. It is a testimony to the range of his vision that he writes with equal conviction and authority on the contemporary, as on the medieval scene. Indeed there is no stage of our musical history which is not illuminated in the course of this great standard work by the operation of his vigorous and discerning mind. He has carried out an extremely difficult, laborious and responsible task, that no one could have done better than he, with devotion and sense of duty. The third edition of Walker's '*History of Music in England*' is a most notable achievement, worthy of a subject that demands nothing less.

A. L.

Church Music: Illusion and Reality. By Archibald T. Davison. pp. 148. (Harvard University Press. London: Geoffrey Cumberlege. 1952. 21s.)

Church Organ Accompaniment. By Marmaduke P. Conway. pp. 152. (London and Edinburgh: The Canterbury Press. 1952. 9s. 6d.)

The first of these books is a fresh attempt to rouse the public conscience about the poor quality of the church music of to-day and to demonstrate its frequent repudiation of a devotional purpose. Dr. Davison starts with the reasonable assumption that music in the abstract is, as George Lavington declared in a sermon in 1725, a two-edged sword, a blessing or a curse to the human understanding, which needs discipline most where it is weakest. Music for worship, then, must promote its theme and text without distracting the mind by secular associations, or it should be kept out. Dr. Davison finds his ideal in the modal, not too chromatic or dissonant, not too jauntily rhythmic, not too personally appealing music which stretches from plainsong to Palestrina and Byrd, from the Protestant art of the chorale and Bachian polyphony to Vaughan Williams, Holst and Healy Willan. (These names are amplified by a list of seventy anthems by composers of many nationalities at the end of the book.)

From this sanctified company, this stronghold of true religion in music, the writer establishes a position from which to denounce the secular rhythms, trite melodies, mawkish chromaticism and altogether too solicitous appeal of the church music he finds flourishing like a green bay-tree around him; and the same condemnation goes for the exhibi-

tionist, egotistical and altogether careless spirit in which this music is promoted (including the performance of recordings). The decline is traced at high level from Palestrina to Liszt, in 'Kyrie' settings (quoted)—on the curious assumption that Kyries must express humility—while the ground slush is typified in 'When the roll is called up yonder, I'll be there' and many other congregational incidents named. Conscious of being an isolated guardian of musical and religious standards, Dr. Davison seems to make it his first aim to convince a widening circle of churchgoers of the farcical quality shown by much of the music which now masquerades, like Till Owlglass, under the robe of organized religion.

The English reader, without being complacent about his own opportunities, may find difficulty in accommodating himself to this picture of church music, as also of the school music in whose sounding brass this author finds the basis of the present degeneracy. ("I am inclined to think that if we could suppress most elementary public-school education for twenty years not only church music but all music in this country might benefit.") Feeble or vulgar hymns and anthems may abound in English churches, if you know where to search, but the organized presentation of music for conscious enjoyment is, I dare aver, uncommon. Again, the author's distrust of rhythm—as the emblem of secular humanism and all the cheaper worldliness—will surprise churchgoers whose religious confidence has been nourished, not least at school, on stirring participation in 'Immortal, invisible' and 'For all the saints' (Vaughan Williams's setting) and 'He who would valiant be' (greatest of adaptations from a traditional melody, presumed secular) and others such. If anything puts an assembly in a better frame of mind for the rest of the day it is doing justice to such intimations of the higher life. (Indeed, I could write far more trenchantly of cathedral organists who by false starts and general rhythmic obscurantism arrogantly deny to thousands the opportunity of united and cumulative dedication which a sturdy tune like 'Lasst uns erfreuen' (metrical version) provides at a fully congregational service.) From the alliance of godly, sectarian, humanist churchman and godly, broad-minded music-maker, of which Athelstane Riley and Ralph Vaughan Williams have been historical examples, have proceeded, not only an enriched Anglican church life and its reflection in improved hymnaries for various other denominations ("few hymnals are issued with the idea of elevating the standard of congregational music", p. 86), but also a wide and pronounced rise in the ground level of congregational taste. With all the bad tunes that survive, the sacred appeal of cheap music has been extensively debunked. This, indeed, is the product of years of congregational practices and a wise or at least patient personal advocacy of the "new" and better tune (Walford Davies, Sydney Nicholson, Hugh Allen, Gustav Holst, A. H. Peppin and many pioneers now forgotten), matched by choirmaster effort with anthems and musical leadership. It may well be that in this direction, rather than in a mere purge of anthems, lies the true aim of heroic, uphill effort elsewhere. (Dr. Davison says nothing of the organist's part as soloist.)

This contention, however, does not lessen the menace of the entrenched anthems which, from the jejune to the unspeakable, seem to haunt American services and have their analogue in the mediocrity of sponsored radio programmes. (For an analysis of the wider arrested

development, see Dr. H. A. Overstreet's 'The Mature Mind', and especially his quotations from William Sheldon.) The great merit of this tract for the times is that it "raises issues" (see the tablet at the Old South Meeting House, Boston) against a background of positive proposals which are none the less valuable for being open to criticism in detail.

The book suffers somewhat in style and structure from being a book-rendering of various lecture-courses. There is a strain of repetition; texturally, learned and reach-me-down allusions jostle uncomfortably and rather surprisingly in a University Press book; and Dr. Davison's belief in the incomprehensible magic of music seems to suggest a fear of the rational and analysable which might land him on the wrong side in a witch-hunt. But that such a lecture-book is necessary is guaranteed to rouse every reader to a sense of the crisis described, and to induce him to ask himself, if he is any kind of church authority, how true the indictment is of his own church.

Armed with the Davison critique, a reader might turn from the singers to Dr. Conway's manual for Anglican organists. On the first page of a short historical survey of accompaniment in church music, Dr. Conway observes: "Psalm 150 alone is sufficient to show the importance of music in the worship of God"; and he emphasizes the debt of the present generation to the Oxford Movement of the nineteenth century for the restoration of order and beauty and a sense of purpose to the services. The common ground with 'Church Music' is apparent, and it animates the steady guidesmanship of the book. Harmonization, registration, rhythmic and dramatic initiative in hymn and creed ("cheap trips to Hell and back"), plainsong and mode, are all considered *sub specie aeternitatis* rather than as merely technical points, and subsequent rather pedestrian hints on accompaniments for 'Messiah', 'Elijah' and the complete Psalter take as their main objective the sensitive declamation of the text by the singers. (Psalm xxxv is said to demand a rendering "quiet and as Christian as possible". It would be more logical to omit the imprecatory psalm or verses altogether. And what about the last verse of Venite?) Appendices illustrate detail for transcriptions from the two oratorios. This unpretentious book, by the late organist of Ely Cathedral, will be of wide use to organists whose stop-control has found no relation to textual illumination. Dr. Conway need not have condemned bands out of hand. In some schools where there is no organ, an orchestra or wind-band (properly rehearsed) can supply an excellent and stimulating daily substitute in hymns, the more infectious for being more human.

A. E. F. D.

The Music Masters. Vol. III (The Victorian Age). Edited by A. L. Bacharach. pp. 360. (London: Cassell. 1952. 25s.)

This series of biographical volumes is an expansion of the same editor's 'Lives of the Great Composers', and six of the thirty-eight essays in this book are reprinted from the earlier work. The subtitle "The Victorian Age", which appears on the title-page, is "The Romantic Age" on the jacket. The short essays are strictly biographical; if musical considerations creep in they do so as it were surreptitiously. The contributors are all more or less eminent, and they have done their job well; but a feeling is left that they have felt cramped by the limits of the scheme.

One and all would surely, if given more elbow-room, have been able to say things of value about what is, after all, the end and justification of the lives of their subjects, namely, the music they composed.

These thirty-eight composers were all born between 1834 and 1863. Some of less than the greatest importance are by no means the least interesting to read about. It is pleasant to see a niche reserved for Edward German. Robert Elkin does not omit to mention the cruel slight that charming composer suffered at the hands of the Royal Philharmonic Society, which indeed awarded him its Gold Medal (1934) but failed to include anything at all from his pen in the concert at which the presentation was made. Colin Mason writes of Mahler with enthusiasm, even defending the great man's practice of omitting the finale of Act II of 'Don Giovanni', with the remark: "This is an anti-climax that most audiences would gladly forgo." There are a good many essays on the Russians, but consistency in the transliteration of names is not maintained. Belaiev's name, for instance, appears with three different spellings. It is surely a mistake to attempt to represent exactly the pronunciation of these names. The result is unsightly. The best thing would be to adopt the sensible spelling recommended in Eric Blom's 'Everyman's Dictionary', and leave it at that. Tchaikovsky's brother is sometimes "Modest" and elsewhere "Modeste". On page 346 it is said that Tchaikovsky did, and on page 54 that he did not, put in an appearance at Cambridge in 1893 to receive his honorary degree. Rollo Myers is right, not Max Pirani.

R. C.

The Englishman makes Music. By Reginald Nettel. pp. 208. (London: Dobson. 1952. 18s.)

This book corresponds only partially to its title. Mr. Nettel's "Englishman" is principally the inhabitant of the newly populated, newly enriched manufacturing towns of the "industrial revolution". His work is, in fact, an expansion of a paper, 'The Influence of the Industrial Revolution on English Music', which he read before the Royal Musical Association in 1945; and his preoccupation with this theme, one of no small sociological but of very little musical interest, makes for extraordinarily disproportionate treatment. The reader gains, indeed, the impression that sociology rather than music commands the author's allegiance.

In the byway of his choice he has certainly found much that is curious to put on record, such as details of the encouragement of musical activities among workpeople by certain employers; for instance, the wealthy family of Strutt of Derby, who employed nearly the whole of the population of Belper.

To give a higher taste to the workpeople at Belper Mr. John Strutt [Mr. Nettel is quoting from William Gardiner's 'Music and Friends', 1838], has formed a musical society by selecting 40 persons or more from his mills and workshops, making a band of instrumental performers and a choir of singers. These persons are regularly trained by masters, and taught to play and sing in the best manner. Whatever time is consumed in their studies is reckoned into their working hours. On the night of a general muster you may see five or six of the forge-men, in their leather aprons, blasting their terrific notes upon ophicleides and trombones. Soon after the commencement of this music-school it was found that the proficient were liable to be enticed away, and to commence as teachers of music. To remedy this, the

members of the orchestra are bound to remain at the works for seven years. . . . As an incentive to excellence, when he visits town he occasionally takes half a dozen of his cleverest people with him, who are treated to the opera and the concerts to hear the finest performers of the age.

Thomas Cooper's autobiography (1872), with its vivid account of the founding of a musical society at Lincoln in 1836, is likewise drawn upon to enrich these pages.

My heart and brain were soon on flame with the worship of Handel's grandeur [wrote this cobbler, who taught Latin at the Lincoln Mechanics' Institute], and with the love of his sweetness and tenderness. . . . What mad enthusiasm I felt for music! I often sat up the greater part of the night to transact the writing necessary for the furtherance of the prosperity of that Choral Society.

As a collector of such things Mr. Nettel earns good marks. But as an historian he has his weaknesses, the chief of them an itch to lecture the past from the present-day point of view. He quotes from the injunctions contained in a Methodist hymn-book of 1765, one of them this:

Above all sing *spiritually*. Have an eye to God in every Word you sing. Aim at pleasing Him more than yourself, or any other Creature. In order to do this, attend strictly to the Sense of what you sing, and see that your Heart is not carried away with the Sound, but offered to God continually; so shall your singing be such as the Lord will approve of here, and reward when He cometh in the Clouds of Heaven.

What could be more sound or better put? But Mr. Nettel makes the inept comment: "In the last paragraph may be seen the danger to music which has so often been laid on the conscience of puritanical thinkers—the suggestion that music made for the sensual joy it gives is trivial or even sinful." But the eighteenth-century Methodist does not make this suggestion. His subject is not musical aesthetics; his subject (to which he sticks as Mr. Nettel does not stick to his) is liturgical music; and his injunction is incontrovertibly applicable to the performance of liturgical music of no matter what sect or creed.

Mr. Nettel is, in fact, an eccentric thinker. We are left to make out for ourselves the sense or moral of such a saying as this:

In our gratitude to the Madrigal Society for having kept alive an interest in some of the finest English music during a difficult period let us not forget that the society was in its essence reactionary.

"Reactionary" here, so we gather from the political tone of many of Mr. Nettel's pages, is presumably pejorative. There is another queer sentence on the next page:

During Handel's lifetime it was found profitable to repeat some of his works frequently . . . so that an educational process in Handelian appreciation was started that supports the modern view, namely, that by repetition a taste for good music can be encouraged.

Mr. Nettel's judgment as an historian may be measured by his brief, boyish account of the Reform Act of 1832 on p. 91. He mentions the founding (1846) of the Society for Promoting Church Music with the comment, "but the choirs it trained were kept too exclusively to church music." What would he have had them sing? Comic operas? Another slap-dash remark: "Orchestral playing in London touched its lowest about 1927." Compared with 1827, or 1727? No; it is only Mr. Nettel's way of saying it was less brilliant then than in the 1900s or in the 1930s.

R. C.

The Life of Jullien. By Adam Carse. pp. 136. (Cambridge: Heffer. 1951. 15s.) *Zavertal and the Royal Artillery Band.* By Henry George Farmer. pp. 237. (London: Hinrichsen. 1951. 15s.)

Mr. Carse's book—characteristically thorough and well-documented—is an off-shoot (so he describes it) from his 'Orchestra from Beethoven to Berlioz'. His researches during the composition of the major work aroused his interest in Louis Jullien's fantastic career, which he was right in thinking worth a book all to itself. Not that Jullien has ever been forgotten. 'Grove' considers him entitled to several columns, whose author was none other than the first editor of the great dictionary. He was no unfavourable biographer, for—in spite of certain of Jullien's characteristics naturally distasteful to the high-minded lexicographer—"with much obvious charlatanism, what Jullien aimed at was good. . . . He was a public amuser, but he was also a public reformer". At one or two points Grove's French is more accurate than Mr. Carse's. Jullien's concerts had their Barnum-and-Bailey aspects; but much is forgiven him for the respect he showed for true greatness by his practice, when conducting Beethoven, of using a jewelled baton, and a pair of clean kid gloves, handed to him at the moment on a silver salver.

Mr. Carse amplifies Grove's generous outline with a harvest of curious detail which will delight the fancier of bygone manners and especially those interested in Early Victorian London—a boisterous, sanguine, rowdy town! Grove does not even mention Jullien's thirty-six Christian names. His notorious life started off with portents. Thirty-six names! How came he by them? The explanation is that the parents, in April 1812, on their way from Italy to France, were weather-bound at Sisteron in the Basses-Alpes; there the father, a bandmaster, strongly recommended himself to the local Philharmonic Society, and there the mother gave birth, in a chamois-hunter's hut, to the notoriety-to-be. At the christening all thirty-six members of the Philharmonic Society claimed the privilege of standing as godfather. The father in his time had seen adventures. As bandmaster of Louis XVI's Swiss Guard he is said to have been the only survivor of the massacre at the Tuileries on August 10th 1792.

Mr. Carse claims for Jullien a place in musical history in these terms:

Musard in Paris, Jullien in England and Strauss in Vienna were the first orchestral conductors who by their own skill and personality were able to draw audiences . . . quite independently of any other attractions. . . . People did not go to see Habeneck or Costa conduct; but many went to see Musard or Jullien, quite regardless of what music they heard. . . . The virtuoso conductors of later days probably owe more than they would care to acknowledge to these two show-conductors.

We read about his London concerts ("monstre" concerts) without feeling sorry to have missed his quadrilles and cornet solos. Yet Jullien was a musician. As well as his clean gloves for Beethoven, we read of a Mozart night at his Covent Garden Promenades, which included the 'Magic Flute' overture, the great C major symphony and a violin sonata (played by Ernst and Camille Pleyel); and "these long, elaborate and refined instrumental pieces", said the 'Musical World', were listened to in profound silence and earnest attention "by a vast promiscuous assemblage who, a very few years ago, would not have had the patience

to give them a hearing". In the same season Jullien's own contribution was a 'Pantomime Quadrille' in which it was the duty of the orchestra to sneeze, snore, gape and laugh *ad libitum*. This same Jullien, after a performance of 'Tannhäuser' at Berlin, wrote to his friend, J. W. Davison of 'The Times', a virulent anti-Wagnerian, prophesying that eventually he would have to "feed on Wagner".

The adventurous life ended miserably in bankruptcy and madness. Jullien died in an asylum when he was forty-eight. Chorley, bitterly contemptuous, called him an out-and-out charlatan. J. P. Rivière said that all his life he had shown signs of mental instability, but (and Rivière was a conductor) acknowledged that "apart from his eccentricity of manner, he was a very capable conductor". From the newspaper comments which Mr. Carse has gleaned abundantly we cull (the occasion was a Beethoven concert in 1849): "Will M. Jullien explain whether he found in the score of the C minor the parts for four ophicleides and a saxophone, besides those of his favourite regiment of side-drums?"

Ladislao Zavertal was Czech on his father's side, Italian on his mother's. She was an opera singer, and he a one-time Austrian army bandmaster who had settled in Italy. When Ladislao was twenty-one an opera of his, 'Tita', composed in collaboration with his father, was brought out at Treviso. At twenty-three Ladislao became a British army bandmaster, and from 1881 till 1907 he conducted the Royal Artillery Band which, in his heyday, numbered nearly 100 musicians and was recognized "as the finest permanent orchestra in the kingdom". Dr. Farmer was at one time a member, playing the horn, and as a young man wrote 'Memoirs of the Royal Artillery Band' (1904). Founded in 1762, the band is the oldest permanent musical organization in the country.

Dr. Farmer has a less fantastic subject than Mr. Carse, but his book is of no little interest as illustrating aspects of musical life ignored by the general histories. The position music was allowed by the Royal Regiment a couple of generations ago is something worth knowing. At guest-nights at Woolwich the band played after and not during dinner. After the Sovran's health had been drunk,

The curtains were drawn aside (in those days the band was curtained off at the end of the room) and there followed a programme of music during which not another sound could be heard, for no one would have dared to attempt a conversation lest it should break into one of the band's pianissimo effects.

Dr. Farmer shows that there is no foundation for the belief, often expressed, that the practice of strictly uniform bowing by orchestral strings was an innovation introduced to London by the Lamoureux orchestra. Zavertal had long before insisted upon it, and, "Woe betide the unfortunate individual who defaulted!" says Dr. Farmer. It was, as a matter of fact, a principle Zavertal had taken over from Hans von Bülow, on whom he had formed his style at Glasgow when Bülow conducted there in the 1870s. There is a chapter on the ten years' run (1895-1905) of Zavertal's brilliant Sunday afternoon concerts with the Artillery Band at the Albert Hall. It illustrates an almost forgotten side of London life. Much of the music was light-weight, and it is a reminder of something our serious world—musically so serious at one end of the scale and at the other so base—has pretty well lost: the pleasures of entertainment-music of fine quality, faultlessly performed.

Zavertal was a martinet and a touchy man. He quarrelled with many—Sullivan and Alexander Mackenzie among them—for no real reason. But he was, in his way, a thorough musician and an upright man. From his retirement at Cadennabia he sent to Dr. Farmer, after the outbreak of war in 1939, an open postcard with the words: "God bless and protect our beloved England. My prayers and loving thoughts are with you day and night." In the circumstances this was an act of courage.

Dr. Farmer is a painstaking chronicler, but he is no proof-reader.

R. C.

The World's Encyclopaedia of Recorded Music. By Francis F. Clough and G. J. Cuming. pp. xvi + 890. (London: Sidgwick & Jackson in association with the Decca Record Company. 1952. 5 guineas.)

There are musicians—happily becoming fewer—who look with mistrust on the gramophone or, at any rate, have a scarcely disguised scorn for the enthusiasts, the "discophils", who read and write about and spend much time listening to the gramophone records that pour from the factories in ever-increasing numbers. It is perhaps true that record collectors tend to form a little world of their own. They converse in a learned language, mysterious to the layman, not only of "pre-dogs" and "Grand Prize" and "G & Ts", the phraseology of the "rare vocal", but also in modern mumbo-jumbo, of "pre-echoes", "tape-joins", and "American turnovers". These people are not the "hi-fi" enthusiasts (it is their own term), whose exclusive interest in high-fidelity reproduction is after all a legitimate one, comparable with that of the instrument-maker who cares more for the sounds than for the music his instrument will produce; but they are record specialists. And the musical world of to-day needs record specialists.

Not long ago an eminent critic wondered what Destinn's voice sounded like. Thousands of people, and many of them young, could have told him; for Emmy Destinn made some hundreds of records, from the best of which one can gain a clear and vivid impression of her art. If anyone doubt this, let him hear her discs reproduced on a good modern instrument. This historical aspect of the gramophone needs little stressing. The cylinder which Brahms recorded, playing the piano, may not be distinct enough to possess much more than a sentimental value. But invaluable are the recordings of Liszt's two piano concertos made by his great pupils, Emil Sauer and Felix Weingartner, united in performances of a stylistic distinction and authenticity that may never be surpassed. Comparable examples are the records made by Tamagno and Maurel, Verdi's original Otello and Jago; and those by Mary Garden and Hector Dufrane, the original *Mélisande* and Golaud. Imagine the possibility of hearing Beethoven conduct his symphonies, as future musicians will hear Elgar, Strauss, Stravinsky, Walton and a host of others!

That is one aspect of the gramophone's importance. Equally plain is the enormous enrichment of the repertory—not only to people who live far from opera-houses and concert-halls. All Bruckner's symphonies, eight of Mahler's, fifty-nine of Haydn's, all Schubert's, all Schumann's have been recorded, to say nothing of the many contemporary works available in this, and often in no other, form.

The literature of the gramophone is of two kinds: the guide and the

catalogue. In England two monthly publications, 'The Gramophone' and 'The E.M.G. Monthly Letter', are devoted to accounts of the new records which appear (and neither of them neglects the music that is played). Foreign counterparts are 'Musica e Dischi', 'Disques' and 'The American Record Guide'. Edward Sackville West and Desmond Shawe-Taylor, in 'The Record Guide' published in London last year, have happily combined musical and gramophone criticism. Their book is a survey of the entire recorded repertory of serious music available in this country. With commentary and criticism they have listed what they consider the best recorded version now on the market of each composition. David Hall's 'The Record Book' (New York, 1948) and its successor, 'Records, 1950', are volumes similar in scope.

Meanwhile the collector of old vocal recordings, the musician who delights to have Destinn, Patti, Lilli Lehmann, Fernando de Lucia and Pol Plançon sing to him, is served by 'The Record Collector', an enterprising monthly paper published at Ipswich, whose main feature consists of annotated discographies of great singers, and by Roberto Bauer's 'Catalogue of Historical Records, 1898-1908/9'. Bauer's book lists all vocal records issued during the first decade of recording. He intended to follow it with further volumes which would extend the period to 1925, and to catalogue also the early recordings made not on discs but on cylinders. There seems small likelihood, however, of their appearing.

Before turning to Clough and Cuming's Encyclopaedia, there is one other discographical enterprise that should be mentioned: the 'Archives de la musique enregistrée', published in Paris by the Editions de la Revue Disques, under the auspices of UNESCO. Three series are planned, of western, eastern, and folk music. 'Chopin' has already appeared in the first; Bach and Mozart are promised. 'Musique de l'Inde' has appeared in the second. And in the third, catalogues of the Phonotèque Nationale and of the Musée de l'Homme in Paris are announced. Panigel's Chopin volume is a useful work of reference.

Where now does 'The World's Encyclopaedia of Recorded Music' fit into the literature of the gramophone? It is not a catalogue of all gramophone records ever made, but it lists all records of serious music that have been issued between 1925 and April 1950. A supplement bound in with the volume extends this to May-June 1951. 1925 is chosen as a starting-point because the history of recording falls conveniently into quarter-century periods: 1900-25 was the age of acoustic recording, which captured faithfully on wax the tones of the human voice and of the flute, but not those of the orchestra; 1925-50 was the age of electrical recording on discs revolving at 78 r.p.m.; and in about 1950 we entered the "long-playing" era, with music recorded, more faithfully than ever before, on "LP" discs that turn at 33½ r.p.m., and play continuously for anything up to half an hour. Roberto Bauer's projected catalogues would have covered all that was interesting in the acoustic period, except for some souvenirs of great pianists. 'The World's Encyclopaedia of Recorded Music' begins from where, for the ordinary listener, orchestral and instrumental recording first becomes of interest.

Its arrangement is by composers. Only western music qualifies for entry. The scope of the book precludes oriental and ethnographical music, two fields to which the UNESCO discographers are turning their attention. But folk-songs arranged by well-known composers are included.

Records issued since 1936 are listed with complete details of "couplings" (*i.e.* what is recorded on the other side); earlier ones, issued in the period 1925-36, have briefer entries. This needs a little explanation. In 1936 the Gramophone Shop of New York published an 'Encyclopaedia of Recorded Music', compiled by R. D. Darrell and laid out on the same lines as the new volume. To save space, Clough and Cuming have not listed in full detail the records covered by Darrell's encyclopaedia, to which interested readers are referred.

An example will serve best to show the working of Clough and Cuming. Let us take Schubert's song, 'Der Musensohn'. Turning successively to SCHUBERT and to SONGS, we find:

(Der) Musensohn, Op. 92, No. 1 (Goethe) D.764 1822.

Already the thoroughness of identification becomes apparent: opus number, poet, number in the Deutsch catalogue and year of composition. (Similarly Grove's numbers are used for Beethoven and Elgar, Schmieder's for Bach, Wotquenne's for C. P. E. Bach, and so on.) Then we find that since 1936 the song has been recorded by E. Schumann (S), H. Schlusnus (B) (on two occasions, and a third "very old version", pre-1936, is also shown), F. Völker (T), K. Schmitt-Walter (B), and R. Herbert (B). These names are printed in large type (to show that they are post-1936), together with the accompanists' names and (pf.), the couplings (*e.g.* Schumann, *Mondnacht*), and the various numbers under which the recordings have been issued. These numbers, all printed in italic type, indicate that they are all ten-inch records. And if anything but the original language had been used, this would have been specified. Then follows:

- ▲ H. Günter (B)
- ¶ G. Hüsch (B), H. U. Müller (pf.)
- § E. Gerhardt (M-S)
- T. Schnabel (S)
- L. Slezak (T)
- F. Soot (T)
- H. Rehkemper (B),

—each with a record number against it (the numbers of the Elena Gerhardt and Therese Schnabel discs are in roman type, to indicate twelve-inch records).

▲ is the sign which marks "post-1936 discs of restricted interest or availability"; ¶ means that the record, although issued before 1936, can still be bought in England; and § indicates pre-1936 recordings no longer on the English market. This example, chosen at random, reveals, on further investigation, the (self-imposed) limitations of the Encyclopaedia. Ideally, one should be able to turn to Darrell and there find details of the pre-1936 records listed briefly above. But in practice Darrell gives details only of a few selected recordings of each work (in this case the Hüsch, the "very old" Schlusnus and the Gerhardt versions), and lists the rest simply as "Duplications" (Schnabel, Rehkemper, Slezak), no more fully than do Clough and Cuming. And those curious about Fritz Soot's version will consult Darrell in vain!

The LP "recital record" has also brought with it problems too intricate for treatment in Clough and Cuming. For no longer is there one simple coupling to indicate, but perhaps a score of songs or arias by

several composers. R. Herbert's performance of 'Der Musensohn' is described as "(in) All. AL 27", which being interpreted is: one of the songs sung by Mr. Herbert in the "song recital" recorded on the Allegro LP disc, AL 27. Reference to the "Miscellaneous Collections of Lieder" section in the Schubert entry reveals that this recital consists of thirteen songs to texts by Goethe. But a good deal of rummaging is needed before the full contents of the disc can be assembled. And if the recital had been a mixed bag of Schumann, Brahms and Wolf, the task would have been far more daunting.

Nothing, however, has daunted Clough and Cuming. They have reached clear decisions on what is and what is not to be included. When seventy-four separate versions of 'Che gelida manina' are there, who will complain of the "etc., etc., etc." which follows? The omission of certain composers will occasion more regret. L  har and Millocker are, understandably, represented by "abridged listings of the more recent, available or interesting recordings only"; but why, say, are Johann Aiblinger, Lili Boulanger, Pierre de Br  ville and Ferdinando Paer not thought to merit entries?

The works of the more prolific composers have been classified by genres and, though the lay-out is generally clear, one small criticism can be made. In Verdi the order is non-operatic music, then operas; in Mozart it is vocal, then instrumental; in Mendelssohn instrumental and then vocal. Though running heads (R. Strauss, Lieder, etc.) assist one to find the place, it would have been far more convenient if some uniform scheme had been adopted, such as that of 'The Record Guide' (orchestral, then chamber music in descending number of instruments, then vocal music, with songs last).

Otherwise there is nothing but praise for a notable achievement. Considering the magnitude of the task, one is astounded that so much information can have been presented so clearly, concisely and conveniently. Special care has gone into identification of the music actually contained in any disc. (The gramophone companies are notoriously lax in this respect: labels like "Symphony in D by Haydn" are by no means unknown!) The composers of cadenzas played in classical concertos are indicated. And in the section headed "Anthologies" the compilers have struggled bravely to order the confused collections. (Here the lonely violinist will find the "Spiel Mit" series, which brings the second fiddle, viola and cello of the Vienna String Quartet to join him in performances of Beethoven quartets!)

I have implied above the discographical needs which Clough and Cuming do not cover. We still need a list of all vocal recordings from where Bauer's 'Historical Records' ends to where Clough and Cuming begin. (The field is covered in part only by Julian Morton Moses's 'Collectors' Guide to American Recordings, 1895-1925'.) We need (or shall need, when the full-tide of LP is upon us) a list of what LP "recitals" contain (the 'Schwann LP Record Catalogue' includes such "break-downs" in its monthly numbers, but they are hardly systematized). Clough and Cuming are presumably now at work on future supplements. They also invite amendments and additions from their readers, which will be published in 'The Gramophone'. Meanwhile no record collector can afford to be without 'The World's Encyclopaedia'.

A. P.

Music in Ireland: a Symposium. Edited by Aloys Fleischmann. Foreword by Sir Arnold Bax. pp. 371. (Cork: University Press. Oxford: B. H. Blackwell, Ltd. 25s.)

The Editor, who is professor of music at University College, Cork, uses the word Symposium not in its original sense of a drinking party but to mean a composite book. There is but little delving into the past. This is, for the most part, an account of present-day musical conditions in Ireland. Sir Arnold Bax in his foreword (where he mentions that he loves Ireland "better than any land 'beneath the visiting moon'") recalls the unmusical Dublin of his young days. "A. E." and W. B. Yeats were both tone-deaf; and the former's pronouncement is put on record: "There is a composer named Brahms. He aims at intense profundity, but all he achieves is an impenetrable fog!" Sir Arnold sees signs to-day of a change for the better: "there is a group of young composers of enterprising creative gift".

The Irish contributors themselves are by no means given to complacency. "There is no surer indication of the low state of music in this country than the poverty of the string playing", says Terry O'Connor, former leader of the Dublin Radio Orchestra and conductor now of the Dublin String Orchestra. He has found in school orchestras players who, while scarcely able to hold the bow, attempt to take part in Beethoven symphonies. Pianists outnumber string players by six to one. Jean Nolan finds the standard of Irish singing "fairly low", though progress has been made. Frederick May, writing on 'The Composer in Ireland', laments Dublin's lack of an adequate concert hall.

Large-scale performances are here dependent upon the goodwill of theatre-owners or managers, whose prime interests inevitably lie elsewhere. Is it necessary to emphasize the deadening effect which such a state of affairs must exert upon the composition of music in Ireland?

He denounces "one of the most destructive and useless types of criticism", that which "starts out from an unwarrantable premise, such as that all good music must be demonstrably national". There is, however, a sizeable list (six pages) of first performances of works by Irish composers in 1935-1951. Charles Lynch, himself a distinguished pianist, reverts to the lack of concert rooms and, as an experienced adjudicator at competition festivals, he has some searching criticism to pass on the pianists who enter: "The standard [at 'Feis Ceoil'] is consistently high . . . yet it is clear that piano-playing here suffers from a certain lack of inner intensity—lack of spiritual throb in the music." Such extracts show how far the leaders of musical Ireland are from self-satisfaction.

Professor J. F. Larchet, of Dublin, and Professor Ivor Keys, of Belfast, contribute papers on music in the universities. How many know that the great Duke of Wellington's father was the first Dublin professor of music—Garrett Colley Wellesley, Earl of Mornington? Kitson is a name that seems to-day to be under a cloud. It is agreeable, then, to read Professor Larchet's tribute to his old master who, he says, during his sojourn at Dublin, "raised the standard of teaching from the pedantic groove in which he found it, by his eminently practical approach to the study of writing music".

Godfrey Brown, B.B.C. music director at Belfast, has a good deal that is reassuring to say about musical developments in the North. He himself remembers the time when the larger public sharply discriminated between

"music" and "singing", music (*i.e.* instrumental music) obtaining but a secondary share of its interest. But for a century at least there has been a cultivated musical public at Belfast. The Classical Harmonists' Society of 1851 and the Belfast Musical Society of 1872 were amalgamated in 1874 as the Belfast Philharmonic Society, which has an eminently respectable history and which Arnold Perry calls "the premier musical society of Ireland". Mr. Brown, its conductor from 1912 until 1950, dates the larger interest in music at Belfast from the time of the B.B.C.'s advent in 1924, since when there has been "a virtual renaissance".

The anonymous article on Cork is presumably contributed by the Editor. He is the son of the Cathedral organist Aloys G. Fleischmann, a Bavarian musician (pupil of Rheinberger and Sandberger), whose wife, Tilly Fleischmann, pianist, studied with Stavenhagen, the last of Liszt's pupils. Present-day Cork would seem to possess an active musical life, though again, as so often in this book, it is made clear that there is room for better things, the author of the article remarking:

Despite . . . the long list of societies, the amount of actual music-making is negligible in proportion to the size of the population. . . . The more leisured classes do not consider music-making in the home a necessary adjunct to their lives . . . and . . . the humbler classes, among which most of the talent may be found, cannot afford to buy instruments. In any event, a live tradition of music-making has yet to be created.

A variety of documentary contributions makes this a considerable book of reference.

R. C.

Schubert: ein musikalisches Porträt. By Alfred Einstein. pp. 404. (Zürich: Pan-Verlag. 1952.)

This is the original text of the valuable book, its author's last, published by Cassell, London, in David Ascoli's translation in 1951. There are some corrections of detail, and a new section appears, 'Deklamation und Melodie' (six pages). This is a discussion of the faulty declamation sometimes to be found in Schubert's songs, *e.g.* the strong down-beat stress on the first syllable of "seinem" in the second line of 'Erkönig'. Hugo Wolf's example in Germany and Debussy's in France have rendered criticism very susceptible to the licence Schubert allowed himself in this respect, though, as Einstein says, he was exceptional in his time for the consideration he showed for his poets. Beethoven, "a born instrumentalist", was far more cavalier (see, for example, his Goethe song, 'Neue Liebe, neues Leben') than Schubert, the singer born. Einstein, while not denying occasional negligence in Schubert, makes out a case for his practice on the ground of the rights of melody. If the poet, too, has rights so has the inner, logical "rounding off" of the melody, "its instrumental logic". With the enrichment of the accompaniment there comes a certain liberation of the melody of a song from its purely melodic function, and this is to be observed in a measure in Schubert. But the song, in his conception, remained first and foremost vocal; he never relegated the voice to play second fiddle to the piano. His vocal line was freer than that of his predecessors, but he set his face against its becoming mere declamation with a "symphonic" instrumental part to sustain the musical interest.

Einstein compares Wolf's practice, and quotes *in toto* the vocal line of his Goethe song, 'Frühling übers Jahr', as an example of a melody

broken up in the interest of the stressing of the words. This song, he allows, is a masterpiece of its sort; only the centre of gravity has been transferred to the accompaniment, it is a "piano-song", as Isolde's Liebestod is "an orchestral song-scene". But Schubert was governed by the pull of the melody and, in Einstein's phrase, "its immanent logic". Einstein shows how a "wrong" stress in 'Gretchen am Spinnrade' might have been avoided, in the line, "Nach ihm nur geh' ich aus dem Haus", where the word "aus" comes on a down-beat. Yes; but the alteration would destroy the logic and swing of the tune.

The Wolfians' criticism of Schubert's word-setting strikes one as coming from an instrumentalist's cast of mind, that is to say, from minds enthralled, as the singer's is not, by the bar-line. Else why so much fuss about the down-beat for the second syllable of the line, "In einem Bächlein helle"? The singer knows that the principal syllable is the fourth, and feels no compulsion to come down like a hundred of bricks on the second. Wolf himself is not quite so rigidly bound to the "right" verbal stresses as his theory demands. Friedländer, so Einstein reminds us, pointed out that in 'Frühling übers Jahr' itself the second syllable of "lockert" and the third of "entfaltet" come on down-beats. After all, Wolf too was a melodist.

R. C.

Aus dem Leben eines Musikers. By Fritz Busch. pp. 222. (Zürich: Rascher Verlag. 1949.)

Fritz Busch's autobiography is a charming book, and only the fact that it stops short in 1933, that is to say, before his activities at Glyndebourne began, explains why no one has seen fit to publish an English translation. Some member of the Busch circle should complete the story and present it to the English-reading public. It is a book interesting on three counts: for the sake of the picture it gives of jolly old pre-1914 Germany, the glimpses afforded of the feverish German musical life of the 1920s, and its reflection of Busch's sterling character. The Germany of 1933 had no use for him, this stalwart, independent Liberal; but that speaks only to Busch's credit and to the shame of his demoralized fatherland.

Busch's story of his childhood makes a most attractive chapter. How came so brilliant a family to spring from humdrum Westfalian peasant-stock? Busch hints at a strain of gypsy blood; and indeed there was something of the gypsy in his handsome father, a rolling-stone who went in for one trade after another, enjoying life, if never gathering much moss. His gifts bore fruit in his children's careers. There were eight of them, including Fritz the conductor, Adolf the violinist, Hermann the violoncellist, Elisabeth and Willi, who went on the stage, and Heinrich, who had already promised well as a composer at the time of his early death. We read with respect of the hard-working mother who, no sooner than married, had to learn to play the piano so that she might help to make both ends meet by accompanying her husband's violin-playing of dance-music at village inns. These sessions went on from Sunday afternoon until the early hours of Monday. Later on, when the boys assisted their father, she ran a fancy-goods shop. Here is a scene from the life of the brothers Fritz, then six, and Adolf, who was a year younger.

A choral society approached my father with an invitation to us children to perform as soloists at a concert which was to end with a ball. There was a little

stage in the hall, on which Adolf took up his position to play, while the piano on which I was to accompany him stood on the floor of the hall. Adolf's show-piece was the 'Venice Carnival', with a series of Variations in A which became progressively more difficult. The accompaniment was less interesting, consisting as it did of nothing but tonic and dominant chords, with small chance of my scoring a personal success. So it was that in the second variation I began to show off on my own account, adding to Adolf's passage-work a few scales in contrary motion, with here and there a glissando or a flourish. Adolf, with his little fiddle above me on the stage, at first laughed merrily; but when, with his attention distracted, he muffed a few notes, he began to be annoyed. This only excited me, and my improvisations grew more and more daring, until Adolf shouted angrily: "Shut up!" This was unavailing, and now he stopped playing and, with words uttered in homely dialect which could be reported only in periphrasis, he hit me on the head with his bow. "An eye for an eye, a tooth for a tooth", was my reaction. I scrambled up to the stage, and a pretty scrimmage ensued, which our father had to come in haste to stop, much to the joy of the assembly. The curtain fell charitably on the scene, and we were sent off home to bed.

From the time he was seven until he was seventeen Fritz accompanied his father in his tavern music-making. When Adolf was there, too, the father (self-taught) played the cello, while Fritz, with left hand engaged in playing the piano, managed also to perform on a cornet, adding from time to time a delicate note on the triangle suspended to one of the candlesticks. These sessions lasted from four in the afternoon until three or four the next morning. Then at eight o'clock he would be sitting in school. That he was far from disgracing himself there speaks for a sturdy constitution. In fact, Busch's account of his young days is full of zest.

Adolf was already studying at the Cologne Conservatory when Fritz went thither. These again were "happy years" (1906-9), though he did not at first get on well with Steinbach, the Principal. He pays homage to his second piano teacher, Lazzaro Uzielli, a Florentine. When he joined the conducting class a fellow-pupil was Hans Knappertsbusch, the only one of the class who, except himself, was to make a name. The teaching, says Busch, was sketchy; but the outcome was due to lack of talent in the class, not to the methods. He says:

Conducting is the art the least susceptible of being taught, and there is a certain justification for the expression, "a born conductor". Too many qualities over and above the musicianship which, of course, is the foundation, go to the conductor's making for a great conductor to be simply created out of a musician. Many a distinguished musician has completely failed in handling an orchestra; and many a mediocre one has, as a conductor, succeeded in obtaining results above the average. . . . Critics and public alike are much more apt to be mistaken over the true worth of a conductor than in their judgements on singers and instrumentalists.

Busch pays tribute to Steinbach—and not only as a Brahms conductor.

He was also an outstanding Beethoven conductor; and I have heard from no one else the Adagio of the Ninth Symphony, for instance, so satisfying in tempo, so warm and beautiful in quality of tone, so rightly phrased and, in a word, so convincing.

There are glimpses, in this chapter, of Nikisch, Mottl, Weingartner and others. "Nikisch was no orchestral trainer, lacking as he did industry and patience. He was the born guest-conductor, an inspired improviser who, as few others have done, obtained the greatest effects with the utmost charm and—while, of course, perfect mastery of the material was behind it all—with apparently all possible ease." After Nikisch's brilliance and virtuosity Mottl was disappointing. The young Fritz's chance came one day when, in Steinbach's absence, his deputy asked who, among the students, knew Lalo's F minor violin concerto. Busch was the

only one. A week later Steinbach was back, and was annoyed when, at the call, "Lalo concerto," Busch came forward. "You shall not conduct yet!" he exclaimed. "Enough of your sauciness!" But at Busch's downcast look he relented. The lad had learnt the work by heart. After the first movement Steinbach embraced him, and loudly said: "That is the conductor of the future!" Before he left the Conservatory Busch had also, as pianist, played in a performance of Brahms's D minor concerto.

At twenty-two he was musical director at Aachen—a considerable post—and in the Aachen chapter we come across Tovey in a characteristic embarrassment, a good story. In 1914 Busch played a man's part. He volunteered; and in October took part in the dreadful Langemarck battle outside Ypres. Before the end of the war he was first conductor at Stuttgart, and in 1922, when he was thirty-two, a wonderful plum fell to him, the general music directorship at Dresden. How he lost it in 1933, in spite of Goering's support, is told in the final chapter.

R. C.

Music Book. (Vol. VII of Hinrichsen's Musical Year Book.) pp. 708, 100 illustrations. (London: Hinrichsen. 1952. 25s.)

This is a rich collection of readable articles and useful documentary lists. The subjects of important sections are: J. S. Bach, Verdi, Grieg and Schönberg. But Mr. Hinrichsen has cast his net very wide, and a page would not be too much to summarize the contents adequately. Here, for instance, is to be found a substantial essay on the musical history of Malta (Joseph Galea), the facts of "Good Prince Wenceslas's" life and the attached legends (Marie Burg), a paper on Polish instrument-makers (Alicia Simon), one on prehistoric North American instruments (Mary Hubbell Osburn), a bibliography of musical dictionaries and a miscellany of musical misprints (Kathleen Dale).

The Bach section (pp. 263-443)—a book within a book—is perhaps the most valuable. Here we may read Dr. Vaughan Williams's challenging broadcast of July 1950, upon the text: "We cannot perform Bach exactly as he was played in his time even if we wanted to, and the question is, do we want to? I say emphatically, No!" Bach is labelled "baroque"—"whatever that may mean"—but Vaughan Williams insists that Bach belongs to no period or style, his music is timeless. With Sir George Dyson, Vaughan Williams doubts whether Bach ever heard a decent performance of one of his cantatas, and he is scornful of the present-day attempts at "period performances". For one thing he has no love of the harpsichord which "in a large concert room sounds just like the ticking of a sewing machine". The "baroque" organ is "a bubble-and-squeak type of instrument"; and he asks what countenance Leon Goossens would give to "one of those gross bagpipe instruments which in Bach's time stood for an oboe". He imagines Bach himself attending a Yorkshire festival performance of the Mass or Passion. Of the choral singing Bach, he thinks, might have said: "This is not what I ever hoped to hear, but it realizes and more than realizes what was in my mind." But Bach would have criticized the lack of instrumental balance; and there follows an argument in favour of the addition of

clarinets to increase the oboe tone and to steady the occasional bubble of the trumpets, and in favour of more than the customary organ support to fill in the gaps of the Bachian orchestra. Sir Hugh Allen doubled the voices with trombones in the last pages of the B minor Mass; and "doubtless Bach would have done the same if his players had not been already occupied mounting up to high D on their trumpets". There is also a defence of the slight alterations of the recitative-music found in the Elgar-Atkins edition of the 'St. Matthew Passion'—which is a defence of the rights of the Authorized Version.

Dr. Redlich has a thoroughly documented paper on the Bach revival in England, the heroes of which were A. F. C. Kollmann, C. F. Horn and Samuel Wesley. Queen Charlotte possessed a manuscript copy of 'The 48' in 1788. The Wesley-Horn edition of 1810-13 is usually considered as the first English edition, but it had been preceded by two authorized reprints, one of the Nägeli edition of 1800, issued in the same year by Lavenue of the New Bond Street Musical Circulating Library, and (also, it would seem, in 1800) Broderip and Wilkinson's reprint of Simrock's 1800 edition.

A valuable article in the miscellaneous section is R. Morley-Pegge's 'The Orchestral French Horn'. While the double horn in F and B \flat has evidently come to stay, Mr. Morley-Pegge allows that "the technical facility and relative immunity from cracked notes of the highly mechanized modern horn have not been attained without some loss of that poetic quality for which the older and simpler instrument was so justly esteemed". He says that the single horn in B \flat "is raising a discreetly tentative head". It should never be put into the hands of a beginner, who must first have mastered the F horn "or he will run a great risk of permanently vitiated tone and intonation". The Editor, in his Preamble, has a curious page on chord-playing on the horn.

Percival Kirby tells us of his experiments with ancient Egyptian trumpets, establishing that they did not produce the notes of the harmonic series but were, in the absence of mouthpieces, restricted to rhythmic calls on one note or, at the most, two. He tells an amusing story of a trumpeter of the 11th Hussars Band, stationed in 1939 near Heliopolis, who was invited to broadcast a performance on a trumpet recovered from Tut-ankh-amen's tomb. The result was sensational: he improvised fanfares and played fragments of trumpet tunes he knew, such as the March from 'Aida'. Yes; but how? By fitting the mouthpiece of his own trumpet into the ancient instrument, making the joint as airtight as possible with some cotton-wool. All the evidence goes to show that the mouthpiece was unknown in ancient Egypt.

R. C.

Puccini. By George R. Marek. pp. 299. (London: Cassell. 1952. 21s.)
Immortal Bohemian. An Intimate Memoir of Giacomo Puccini. By Dante del Fiorentino. pp. 232. (London: Gollancz. 1952. 12s.6d.)

The only full-length study of Puccini so far available to the English reader has been the English edition (1933) of Richard Specht's German book. Admittedly, Specht was no scholar. He dealt with his subject as the musical *feuilletoniste* he essentially was. Yet under a thick layer of flowery verbiage there was hidden a man of fine sensibility and

perception able to put his finger on the virtues and vices of Puccini the composer. Specht's failing as a biographer was that he took little trouble to examine his facts critically, apparently taking on trust what Fraccarolli and Adami—two of Puccini's intimate friends and his foremost Italian biographers—had published. Yet there is a well-founded suspicion that Specht knew more about Puccini's intimate life than he cared to put into his book. It was not until Vincent Seligman brought out his 'Puccini among Friends' (1938) that wrinkles and lines and shadows appeared on the smooth, roseate portrait drawn by Specht and his Italian predecessors.

To discover the warts has been left to George R. Marek, the author of the first comprehensive Puccini biography to be written in English. Marek is no hero-worshipper. He certainly does not beat about the bush in revealing the flaws in Puccini the man. The composer, we learn, was ungenerous in money matters, at times to the point of outright meanness; he was not a man of culture, and possessed little discrimination where the other arts were concerned. ("Such paintings as he had were execrable".) His interest in literature was almost exclusively confined to plays and books likely to yield a suitable libretto; "he swore like a sergeant"; often his humour was vulgar; he was a practical joker of doubtful taste; he indulged in the telling of salacious stories (and, we may add, in the writing of unprintable verses—though some *were* printed). He was a hedonist of little refinement and an incorrigible philanderer; he was "incapable of true friendship with any man", and so on and on. Yet Marek's picture of the composer is by no means a lop-sided one, as this *Sündenregister* might suggest. It is evenly balanced by attractive traits, of which Puccini possessed a number. Indeed, the chief merit of this biography is that Puccini emerges life-size and real.

The author, an Austrian by birth and now resident in America, came under the spell of Puccini's music in his early youth at Vienna, only to forget his enthusiasm soon in his discovery of Wagner. Later in life he returned to his first love, and the result is the present book. Marek set about his task seriously. Mistrusting the "smiling legend" built up by previous biographers who turned Puccini into "Italian nougat", he paid several visits to Italy, interviewing all manner of persons who in one way or another were connected with Puccini, including even his old chauffeur. Yet more important, he was able to overcome the notorious suspicions of Italians where foreign researchers are concerned, and obtained access to a vast corpus of hitherto unpublished material: some 500 letters by Puccini (Adami's 'Epistolario' studiously omits all letters of an intimate character); some 200 letters by his publisher Giulio Ricordi, and some hundred others written by the composer's various friends and collaborators. And by a rare stroke of fortune Marek discovered in the New York Public Library "four cases full of papers unindexed . . . yielding valuable new information", though we are not told its precise nature. He has made good use of all this material; in particular he throws further light on Puccini's family life and his relation with Ricordi. Marek quotes in abundance from the letters that passed between husband and wife during the various crises of their turbulent association, and we are given a singularly vivid and illuminating sketch of Elvira Puccini, a woman consumed by a jealousy

that was pathological and on occasions turned her into a veritable fury. Her irresponsible conduct in the tragic episode of the servant girl Doria Manfredi is now clearly attested by the transcript of the proceedings which Marek had copied from the court files; excerpts from it are published in his book. There was an aspect in Puccini's married life reminiscent of the relation between the mature Wagner and his first wife Minna. It was not only Puccini's amorous escapades that provided the frequent spark for Elvira's hysterical outbreaks. As Marek suggests, the wife, unable to share in her husband's creative life, resented her exclusion from the sphere that really mattered to him. Now is the first time that Elvira's hapless personality and the relationship between the couple have been analysed with such candour and psychological insight.

Marek's quotation from Ricordi's unpublished letters makes one hope that all these will one day see the light of day. Fortunate the composer who has so understanding and perceptive a publisher! Moreover, a fatherly friend and counsellor, Giulio promoted Puccini's interest (and his own) with a diplomatic skill and knowledge of human foibles worthy of a Macchiavelli. Incidentally, Marek's excerpts from these letters now make clear what has been suspected for a long time: that Giulio played a decisive part in the shaping of the libretti for 'Manon Lescaut', 'Bohème' and 'Butterfly'. It is doubtful whether more material will be discovered to add substantially to our knowledge of Puccini's life.

For the musician, however, this is a disappointing book and is not likely to supersede Specht's. True, it was intended as a biography and, had the author confined himself to the writing of a Life only, there would have been little ground to quarrel with him. He first raises the reader's expectations of a discussion of the music in his foreword: "Puccini's operas are more closely knit, more thoroughly integrated music-dramas than the careless singers, the bored conductors and the anaemic orchestras permit us to perceive". Granted! "There are reasons", Marek continues, "why 'Bohème', 'Tosca', 'Butterfly' and 'Turandot' remain alive". Yet the reader waits in vain to be given more than a superficial discussion of the operas. Hardly ever is the author tempted to get down to the music itself, and on the very few occasions when he does so he is content to sail in the wake of more expert writers or in the treacherous waters of generalities. Thus: "nine-tenths of the opera ('La Fanciulla del West') sounds as if it had been written by somebody who was imitating Puccini and was not doing it well". Marek completely ignores the fact that this opera, along with 'Turandot', represents the composer's most advanced and daring style. "The melodies of 'Turandot' are not the important part of the music, they are hardly distinguished [*sic*]. Puccini is no longer very much interested in 'arias'". Yet we count three for Liù, two for Turandot and two for Calaf, which is more than anyone of Puccini's three popular operas contains.

"Certain of Schönberg's principles were absorbed by Puccini and can be found in the music of 'Turandot'". Which principles and where can they be found in that opera? A number of reasons are advanced for the cool reception of 'Bohème' on its first night, yet the most salient one is overlooked: that the public, expecting another opera

à la 'Manon Lescaut', was at first bewildered by the conversational style of the new work and found it lacking in melodies of a more traditional order. Marek seems unaware that the libretto for 'Edgar' derives from Musset's verse-play 'La Coupe et les Lèvres', and that the composer lifted two themes of the Requiem music of that opera from his early 'Capriccio Sinfonico', the autograph score of which Marek appears to have inspected at Milan. Nor is the published version of the 'Capriccio' for two pianos; it is for piano duet. The statement attributed to Toscanini (to whom the book is dedicated) to the effect that the famous melody of the quartet in the third act of 'Bohème' was written before the words, should have been amplified by mention of the fact that this melody was not composed for that opera at all. Puccini borrowed it from his song 'Sole e Amore' for voice and piano (possibly to his own words), written as early as 1888 for the Genoa musical magazine 'Il Paganini'.

Puccini's visual pun, the drawing of a large white hand to inform Leoncavallo that he was working at 'Manon Lescaut', referred to *manone* and not simply to *mano*. Vienna had no "Royal" Opera, and the correct spelling of the name of one of the directors of the Carl Theatre is Berté. And what was that curious hybrid, the "bass-cello" (Bassgeige?) on which the young Mascagni is said to have played in the orchestra of the Dal Verme Theatre? There is no proper bibliography, and the very few books mentioned (mostly in footnotes) are given without place or date of publication. It is also regrettable that the author, a man of an intelligent and lively mind, should have thought fit to indulge in the slick journalistic style to be found on the pages of a glossy magazine. He overdramatizes his account by far too frequent a use of the historic present and the short staccato sentences of a news-reporter; nor is he likely to commend himself to the serious reader by his untiring and tire-some attempts at forced humour and limping *bons mots* ("dead men tell no psycho-analytical tales").

'Immortal Bohemian' is the second intimate memoir to come from the pen of an Italian priest. Dante del Fiorentino ("Gonellone"—big gown—was the composer's affectionate nickname for him) is the scion of an old Lucca family which were for three generations friends of the Puccinis. Soon after the first World War he was appointed curate at Torre del Lago, where he joined the composer's intimate circle. The amiable priest ambles along in a chatty way recounting anecdotes, conversations and impressions all tending to show what a splendid fellow Puccini was. For a man of his vocation his patent relish of the composer's amorous adventures (his advice was actually sought in one instance) is worthy of note. Yet like the late Don Pietro Panichelli's 'Il "Pretino" di Giacomo Puccini racconta' (1949), 'Immortal Bohemian' has little to offer in important fresh information; and the author is often inaccurate. There are a few unknown letters included, by Puccini himself, his brother Michele and his first librettist Fontana, and an interesting detail is mentioned about the origin of the music to the prostitutes' roll-call in the embarkation act of 'Manon Lescaut'. According to del Fiorentino, the composer found the E♭ minor theme in some music written "by a poor devil of a hospital patient", the manuscript of which Puccini lighted upon in the studio of his painter friend Menessi. Yet the theme in question is as Puccinian as can be and

reveals an unmistakable family likeness to the E \flat minor melody which the composer transferred from the 'Capriccio Sinfonico' to 'Edgar'. M. C.

The Concerto. Edited by Ralph Hill. pp. 448. (Penguin Books. 1952. 3s. 6d.)

This is a companion volume to 'The Symphony', which was issued under the same editorship in 1949. Ralph Hill's untimely death in 1950 prevented him from seeing it through the press but, so we are told, the plan is his, except that the chapter on Brahms, which the editor intended to write himself, has been taken over by Hubert Foss.

Since works by thirty-four composers are analysed it may properly be called a comprehensive volume, and the allotment of space has been made with a judicious hand. Mozart, as is right and proper, gets the largest share; eighteen of his concertos—most of them for piano—are examined. Bach gets six concertos (but no Brandenburgs), and the seven concertos by Beethoven and four by Brahms represent the total concerto output of those composers. Among a wide selection of modern concertos one is glad to find two by Vaughan Williams and three by Walton. Gaps are few, though it is surprising no room was found for a Handel concerto and one misses Weber's 'Concertstück'.

The aim of the volume is modest. Like its companion work on the symphony, it is addressed to those who listen at home to their gramophone or radio-set, and seek by means of the usual sign-posts (including copious quotation of themes) to guide them through their concertos. This method works well enough for the concertos of the classical and romantic periods, though it inevitably makes tiresome reading at times: "A short series of tutti modulations to the minor through Ex. 150 brings back Ex. 146 in B minor, which is developed in alteration [sic!] with Ex. 148a through C major, through E \flat major and E minor and several other sombre keys, to a radiant recapitulation in the tonic major", (from the account of Mozart's K595). One wonders how much of such a sentence the ordinary wireless listener can assimilate. But as one comes to the end of the nineteenth century and on into the twentieth many of the authors become more exigent than this. References to the score are frequent. (How many listeners have scores?) At last one reaches Mosco Carner's chapter on Bartók and his even stiffer essay on Berg—which he prefaces with the warning that he is not going to shirk technicalities. These are admirable pieces of musical scholarship of the kind we expect from Carner, but they are addressed to the specialist, not the ordinary listener. I confess, however, that if Carner were to turn on me and ask how else he was to deal with Bartók and Berg I could give him no answer. But that raises the whole question of the popular approach to certain kinds of modern music, a problem which far exceeds the scope of a book review. Scott Goddard, to be sure, manages to analyse Walton without talking over the head of the intelligent amateur, and he does it without score references; but Walton has none of Berg's esoteric quality.

Hyatt King's Mozart is modest, painstaking and competent. There are one or two misprints in the music type (see examples 2 and 63), and the

expression "shifting minims" above example 52 should read "shifting semibreves". In his enthusiasm for his subject Hyatt King succumbs rather too readily to the laudatory adjective. After being told that the tutti of K453 contains "six glorious themes" I am a little disappointed by example 41b. For this author Mozart is not merely always right, but superlatively right. The rondo of K456 "is no exception to the rule that no rondo of Mozart's contains less than six good tunes". We are all Mozartians nowadays; but are we not a little inclined to overdo it—just as the Victorians overdid Mendelssohn? And talking of Mendelssohn—John Waterhouse would not have said that no concerto in the standard repertory of to-day was composed between 1809 (Beethoven's E \flat) and 1831 (Mendelssohn's G minor) if he had read George Dannatt's essay on Chopin's concertos of 1829 and 1830.

A few errors of fact may be noticed. Perhaps the printer is responsible for making Raymond Tobin say in the introductory chapter that the cadenza of a classical concerto is introduced by the "six-four of the dominant", instead of "on the dominant". But I do not know what this writer means when he says "Beethoven restricted, on occasions, the use of the cadenza to the finale". And a little earlier he seems to confuse the ecclesiastical modes with those of ancient Greece. In his chapter on Beethoven Scott Goddard tells us that the second subject of the first movement of the B \flat concerto is introduced by the soloist, whereas in reality the orchestra plays it first; and his first paragraph on the C minor concerto just doesn't fit the music. Lastly it is too bad of John Horton, in his Liszt paper, to reprint an unfortunate Latinism ("Causus vivendi") perpetrated by Sacheverell Sitwell.

These things are a pity. But there is much to admire in the book: Joan Chissell's Schumann, well informed and well balanced, Hubert Foss's sensible Brahms, Arthur Hutchings's admirable Delius, which shows how this kind of thing ought to be done. Julian Herbage is so angry with those unfortunates who don't like the B \flat minor concerto that he cannot write on Tchaikovsky with detachment; but he has given us an excellent Sibelius.

P. L.

REVIEWS OF MUSIC

Medieval Carols. (*Musica Britannica*. Volume IV). Edited by John Stevens. Published for the Royal Musical Association by Stainer and Bell. pp. 145. (London: 1952.)

Of the polyphonic carols written by English composers of the fifteenth century 135 are still known to exist, and this book contains them all—scrupulously edited, finely printed and ready for performance. Eighty of them have never appeared in print before. Thirteen others were published more than sixty years ago by Fuller Maitland, but he tripped in transcribing and his versions were hardly improved by Rockstro's egregious counterpoints in the mediaeval taste. Thirty-three more are to be found in the scholarly but inaccessible volumes of 'Early Bodleian Music', and there are various others included in miscellaneous books and articles of the last century and a half. But all these versions must now be considered obsolete; Mr. Stevens's edition is complete and definitive.

These carols are processional rondos for soloists and chorus, and their words may be in English, Latin, French or a macaronic mixture of languages. Not all of them are sacred, though this book contains many new and exciting carols for Christmas and for Saints' Days. A number are for secular occasions: banqueting music, like 'Comedentes convenite'; political music, like the Agincourt song (No. 8 of the collection) or 'Anglia tibi turbidas'; and royal music, like 'Princeps serenissime', which seems to be a New Year's song for the King. Others are moral or didactic pieces: No. 65, for instance, which is a plea for peaceful living, or No. 55, in praise of ivy. The carol, in fact, is a kind of English counterpart to the fifteenth-century chanson; the music is as sophisticated as it is varied, for carols, like chansons, were written by professional composers for trained singers. Most carols are preserved in manuscripts of ecclesiastical origin. One of the principal sources for the music in this volume is the newly discovered manuscript now known as British Museum Egerton MS 3307, and Mr. Stevens gives some new and cogent reasons for supposing that this was written for the singers of St. George's, Windsor, and not—as Bukofzer and Greene have maintained, on flimsy evidence—for Meaux Abbey. But some simpler monophonic carols are to be found in various fifteenth-century miscellanies, and these have been included in an appendix to this volume. The editor suggests that these represent the written residue of a vast body of popular tunes now lost; certainly these snatches of melody, as well as the main tunes (the tenors) of many of the polyphonic carols, have all the lilt and easy flow of folksong. This music is deeply rooted in English soil.

Both in scholarship and in lay-out the volume seems irreproachable. There is a glossary to help one with obsolete words; there are translations of all the Latin poems, as well as of the isolated lines scattered through so many of the carols; there are full editorial notes; and for the experts there is a bumper-sized playground—the analytical index, packed with symbols and bursting with information. But all these scholarly fal-lals,

essential in any series of this kind, are tucked away at the back of the book, and the music-pages contain nothing that need alarm the shyest of singers or conductors. The engravers deserve special praise for the way in which they have made it possible to sing any carol in the book without ever having to turn a page in the middle of the performance; the editor must be complimented on his nice solutions of the problems of *musica ficta* and of improvised fa-burden. One slight criticism may be made of the order in which the carols have been printed; this follows the chronology of the manuscripts in which they are found, a plan which makes it easy to follow the development of the carol as a form, but difficult to compare differing versions of the same carol. The three versions of the gay 'Ecce quod Natura', for instance, are numbered 37, 43 and 63; it would have been better to bring forward the later versions, numbering them 38 and 39. But this is a finical point. Only eleven carols occur in more than one source, and in five of these the variants are too unimportant to justify printing the music more than once. One other detail: on p. 123 the source of carol 6A (Glasgow, Hunterian MS 83) has been inadvertently omitted.

Twenty-seven years ago a doctor of music in the University of Cambridge published a book of carols containing six of these mediaeval pieces in impudently garbled forms; to his version of Smert's charming Boar's Head carol (No. 79) he added a footnote which makes strange reading to-day. "The above setting", he remarked, "does not pretend to give an exact transcription of the music—such a setting would be of value to antiquarians only—but the principal themes (so far as they could be deciphered and digested), the general style of harmony and the words, are carefully followed." The result is an incompetent travesty not of Smert, but of Balfé. Yet the original is a living and delightful piece of music that is decipherable, digestible and perfectly capable of looking after itself; like everything else in Mr. Stevens's admirable book, it is of value to anyone who enjoys the Agincourt song.

'Musica Britannica' has made its first voyage into the Middle Ages, and it has returned in triumph with an argosy of music. Valuable cargoes cannot be sold at a knock-down price, but this book must be considered a bargain. And for choirs and places where they sing, Stainer and Bell have thoughtfully issued nearly two dozen of these prizes at fivepence for a leaflet containing two or three. Good tidings, indeed: "God rest ye merry, gentlemen; let *no one* you dismay" (not even a Mus. D. Cantab.).

T. D.

Cantiones Sacrae. For soprano solo, chorus and orchestra. By John Gardner. Vocal Scores. (O.U.P. 9s.)

This work, written for the 1952 Three Choirs Festival, comprises six settings (to English words) of extracts from the Psalms and a setting of the Magnificat. The choral writing is solid and effective, from the first movement—a chorale-prelude on the tune 'Ein' feste Burg', set to words from Psalm 46—onwards, being often contrapuntal and making infrequent use of sub-division of voice parts for tone-colouring. The notes are quite singable in themselves, though the average choir might require a fair amount of rehearsal to learn some passages. Much harmonic variety and beauty is obtained by simple means—often by a

kind of polytonality superimposed on a solid key foundation. The quieter and slower portions are especially praiseworthy in this respect. Yet the general effect is of vigour and sureness of aim. Although the Magnificat seems less successful than the rest and rather barren, the work as a whole is a worthy effort by a most promising composer.

Concerto. For flute and string orchestra. By Gordon Jacob. (Joseph Williams. Flute and Piano, 12s. 6d.) *Concerto.* For B \flat clarinet and strings. Arranged from the works of Handel by John Barbirolli. (O.U.P. Clarinet and Piano, 7s. 6d.) *Suite in Old Style.* For violoncello and chamber orchestra, Op. 40A. By William Rettich. (Novello. Violoncello and Piano, 5s. 6d.)

We have two additions to the already considerable list of British compositions or arrangements stimulated by the present enthusiasm for wind instruments and the existence of a number of very fine players. In Gordon Jacob's latest wind-instrument concerto, written for Gareth Morris, the principal melodic line is given almost entirely to the flute, which is rarely silent for long. But it is not a display concerto primarily, for all the technical brilliance needed in the finale and elsewhere, but a lyrical and gently romantic work in a minor key, consistent in style and mood, if not startlingly original, and admirably suited to the true nature of the solo instrument. Its four movements display the high technical skill we expect as a matter of course from this composer.

Transcribers for the clarinet must be particularly careful in their choice of music; although its technical limitations are not considerable, the instrument can easily sound vulgar in music not specially written for it, especially in that of the early eighteenth century and before. Sir John Barbirolli's sources for the four movements, ranging from an oratorio aria to an organ concerto, have been wisely chosen, so that the clarinet is heard in its nobler and more cantabile moods. Some harmonic and contrapuntal filling-in is obviously necessary, but the violence done to the harmony by altering the bass and the mutilation of some of Handel's attractive phrase-rhythms seem indefensible.

The solo part of William Rettich's suite has a firm and sonorous melodic line placed in the violoncello's effective registers and must be quite pleasant to play, but it has not the slightest originality. However, the musical technique of the accompaniment (the only possible description of the orchestral or piano part), to say nothing of certain formal features, will indeed appear original to one acquainted only with printed music. But it must often have been seen in students' exercises. Serious discussion of the merits of pastiche need not arise in the case of a "Suite in any old Style".

Little Suite. From the opera, 'Comedy on the Bridge'. By Bohuslav Martinu. (Boosey & Hawkes. Full score.) *The Running Set.* By R. Vaughan Williams. (O.U.P. Full Score. 15s.)

The Little Suite from Martinu's radio opera forms virtually a single short piece, falling into three linked sections and lasting six minutes.

It is for small orchestra, including piano, and has some attractive and easily grasped tunes and harmonies.

'The Running Set' takes its title from a dance of British origin still performed in the remoter parts of the United States. Traditional dance tunes (and at one point a "well-known air" to guide the dancers) are used in a long succession of perfectly regular phrases to make a continuous and exhilarating 6/8 movement lasting five minutes. No unwelcome thematic developments and but few modulations disturb the flow, but the interest is maintained to the end by the scoring (for small orchestra with optional piano) and clever counter-melodies.

Six Shakespearean Sketches. For string trio. By Gordon Jacob. (Novello. Miniature score, 4s.)

These short movements are inspired by a wide variety of Shakespearean quotations—"How sweet the moonlight", "Foot it featly", "In sad cypress", to name three—but are arranged in a satisfactory musical sequence. They show great distinction and clarity of style and a considerable range of harmonic colouring, without ever being violent.

E. J.

O God, My Heart is Ready. (Paratum cor meum.) For voice, two violins, and continuo. By Schütz. Edited and translated by W. K. Stanton. (Hinrichsen. 4s. 6d.) *Paradise Songs.* For high voice and piano. By Alexander Brent-Smith. (Novello. 4s.) *Passacaille.* For soprano and seven instruments. By Jacques-Louis Monod, Op. 1. (New York: New Music.)

Schütz's aria is from the 1629 "Symphoniae Sacrae". Professor Stanton's translation fits the music well, and he kindly gives the original Latin text as well as the figures in the continuo part. The latter is straightforward with no ornamentation. There is no editorial bowing in the string parts. Obviously one would not use slurred bowing, but there are many instances where follow-through bows are essential if strongly accented single quavers are to be avoided. Where the performers are not at home in music of this period the result is certain to be an unmusical performance. Otherwise this is a good practical edition.

Brent-Smith's settings of five poems by Christina Rossetti have nothing to commend them apart from a singable voice-part. There is nothing in the content of the music that could not have been said equally well seventy years ago. Some of the progressions are blush-making.

Monod's Passacaille is either a practical joke or a super-intellectual piece of writing. But it does not really matter—the result is the same. The single recognizable and consistent component is the interval of the tritone, and presumably this is deemed sufficient for the appellation, Passacaille. If this is not the reason for the title, then much research would be required before the discovery could be made.

Three Shanties. For wind quintet. By Malcolm Arnold. (Patersons Publications. Score 5s., parts complete 6s.) *Youth Music*, op. 12. For string orchestra. By Benjamin Frankel. (Augener. Score

7s. 6d., parts each 2s.) *Préludes de Carême*. For organ. By Paul de Maleingreau. (Oxford University Press. 6s.)

The drunken sailor is brilliantly portrayed by Malcolm Arnold in various stages of intoxication. He chases his pigtailed in a canon at the minor third, develops hiccoughs, finds himself, in a state of remorse, on the shores of South America, dancing the tango to a minor key; but eventually pulls himself together and reports for duty, "presto, ben marcato". 'Boney was a warrior' heads the second movement and, by taking *was* as the operative word, the composer makes this the contrasting movement. The last shanty is based on 'Johnny comes down to Hilo', and is bursting with humour and boisterousness. The writing for the instruments is good and brightly coloured throughout. In this type of work Arnold is at his best.

'Youth Music' is a satisfactory marriage between strong, straightforward tunes and spicy but intelligible harmony. All four movements have titles, and they afford nice contrasts in mood and texture. It should be well within the reach of the amateur string orchestra.

Maleingreau's preludes are four in number. On the whole this is naïve, inconsequential music, with a lack of continuity in its short, separated phrases. The harmonies are stereotyped, with series of parallel fourths. There are occasional expression-marks, but no phrasing-marks at all. The title would not lead us to expect highly seasoned fare, but we certainly have our quota of boiled fish. The last page or so gives us a faint hope of better things to come.

B. G. W. R.

Francesco Geminiani: *The Art of Playing on the Violin*. (1751.) Facsimile edition, edited with an introduction by David D. Boyden. London: Oxford University Press. 1952. 16s.)

This is a facsimile reproduction of Geminiani's famous violin method, and is another welcome step on the road for those who are keen to study the technique and modes of execution that have existed at various times in history, with a view to the more authentic performance of composers whose real intention is nowadays all too often callously disregarded or misunderstood. Obviously this publication is not intended to be used as a general violin tutor in actual fact since, as the editorial introduction wisely points out, Geminiani's remarks apply to the instruments and bows which were in use in his own day, the mid-eighteenth century, and one must, of course, provide oneself with these or replicas of them if one is to study this masterly work in the serious manner it deserves.

Arnold Schönberg: *Phantasy*. For violin with piano accompaniment. Op. 47. (Edition Peters. 15s.)

Schönberg's name is often something of a scarecrow, but no one need have any qualms about this smooth and utterly comprehensible work. The use of the tone-row is fascinating for its deftness and clarity, but the listener not versed in the technique can easily appreciate the work from a nineteenth-century standpoint, for its melodic line, where this occurs, is comparatively tangible, not to say sequential and repetitive, and the piece is harmonically almost Berg-like in its frankness. The only trouble

likely to arise is for the players, for they must pass from time to time through a jungle of rhythmic complexities from which a ravening demisemiquaver-rest may suddenly leap and maul them.

Benjamin Frankel: *Three Poems*. For violoncello and piano. Op. 23. (London: Augener. 1952. 6s.)

These pieces share one mood—an all but passionate cantabile, which admits of no variety. In a space of some 170 bars, about 40 are spent by the cello in the bass clef; and such a surprise is it to be there that at one point the composer adds the direction “profondo”, by way of reassurance. The remaining bars work out at about 50 in the tenor clef and 80 in the treble. There is no harm in this. But the nature of the melodic line can be gathered from the continual flashing from one clef to another, so that one might almost be playing the temperature chart of a patient suffering from acute “undulant” fever. However, there is nothing else feverish about these poems. Their mood is summed up by the composer’s incidental directions, “pensoso”, “mistico” and “elevato”. And I would hasten to recommend these pieces as an eminently suitable “full supporting programme” to any main item of a chamber concert. The piano part is not unduly greedy in its demands upon the player, and the harmony of the whole, though neo-romantic in a restrained sort of way, has the clear colourless quality of pure cold water, and is just as nourishing. Most praiseworthy.

Healey Willan: *Five Preludes on Plainchant Melodies*. For organ. (London: Oxford University Press. 7s. 6d.)

These are five simple but telling pieces, in all but the last of which harmonic tranquillity gives a sense of dignity and repose. In the last piece, labelled “Processional”, a certain chromatic element is introduced for the first time, but it does not serve to obstruct the ineluctable diatonicism of the style which, when not indulging in reminiscence of modal usage, owes something to Mendelssohn and Rheinberger. The writing of these preludes has been most carefully considered to accommodate devotional requirements, and the result is a tactful combination which will interest the player while making no demands on a congregation awaiting its devoirs. The duration of each piece is such that if played as an outgoing voluntary, the church (say a medium-sized one) could be emptied twice over, with no appearance of undue panic; while as ingoing voluntaries, these will be found extremely convenient for organists suffering from unpunctual clergy.

Liszt: *Early and Late Piano works*. Liszt Society Publications. Vol. II. (London: Schott. 15s.)

This volume of lesser-known Liszt is not so interesting, musically, as Volume I, but nevertheless welcome. The first of its contents, ‘*Harmonies Poétiques et Religieuses*’ (1834), shows many fascinating aspects of an already mature mind—strange harmonic and rhythmic pre-occupations—which seem to be echoed by the later works. The first direction of this piece is “*Extrêmement lent avec un profond sentiment d’ennui*”.

However, the ennui is not allowed to linger long. The other items in this volume are 'Apparitions', Nos. 1 and 2, 'Lyon', a concertante-bravura piece inspired by a workers' rebellion, 'Reminiscences de Boccanegra', then a most curious little tone-poem, 'Am Grabe Richard Wagners', for string quartet and harp, or piano solo. It is interesting to observe that the melancholy mood of the two pieces in Volume I entitled 'La Lugubre Gondola' is much more convincing (the melancholy arising from imagination) than in either this piece or the 'Richard Wagner—Venezia', which commemorate a melancholy actuality. The volume ends with a 4th Mephisto Waltz, together with some sketches Liszt left for its completion.

Dag Wirén: *Piano Concerto*. Op. 26. (Piano Score for 2 pianos.) Carl Gehrman's Musikförlag. Stockholm.)

An exciting, sombre, at times silly concerto in B \flat minor, with the piano part mostly written with an eye for convenience—the left hand playing note for note the same as the right hand. By a feat of melodic invention at which the imagination boggles some four notes are used over and over again, suitably refigured, to provide an introduction and subsequent themes. This aspect of internal evolution makes the concerto fascinating; but an admixture of the harmonic style of Gershwin proves disadvantageous, and there are even moments when one feels that darkness and a good film would go well with this music. Structurally the work is neat, and melodically sufficient diatonic and repetitive to be appreciated at a single sitting. The last movement, a rather spiky rondo, is exciting, though the composer has evidently been at pains to achieve the impossible by making his episodes more trite than his theme.

Clara Schumann: *Five cadenzas for concertos by Beethoven and Mozart*. (Edition Peters. 5s. 6d.)

These cadenzas are delicious to play as separate entities, being as they are a sort of distillation of the movements for which they are designed. I had always believed that Beethoven's own cadenzas for the piano concertos No. 3 in C and No. 4 in G were still extant and might be preferable in a performance of these works, but perhaps this is idle pedantry, for Clara Schumann's cadenzas are excellent Beethoven, including the ones intended for Mozart's D minor Concerto K466. Whether or not intended for use in performance, these cadenzas should be a matter of some attention for anyone studying style or technique. They sound brilliant but lie wonderfully aptly to the hands. They combine simplicity and interest with virtuosity not only of fingerwork but also of musicianship in the treatment of the composer's music.

P. A. T.

CORRESPONDENCE

To the Editor of MUSIC & LETTERS

DR. REDLICH'S 'MONTEVERDI'

Sir,

Allow me to reply to the points raised by Dr. Redlich in his letter printed in the July issue of *MUSIC & LETTERS*.

On jargon-words: a certain number of these are necessary, in musicology as in any other scholarly subject. But the criteria I outlined in my review of Dr. Redlich's 'Claudio Monteverdi' are those commonly applied by workers in other fields to the new terms they propose to introduce; if they are flouted, precision is lost, language debased and communication impeded. The dangers are the more grave in a comparatively young science like musicology; yet the number of writers who are aware of them seems to diminish year by year.

On instruments: I did not enlarge on these problems in my review, since I referred Dr. Redlich to the authoritative article in which nearly all of them are solved. The "flautino alle vigesima Seconda" (I regret the spelling mistake in my review) is a descant recorder, which is no more a piccolo flute than a harpsichord is a piano. The lyra-viol (or "viola bastarda"; the two instruments are identical, and I therefore chose to use the term which has been current in England for more than three centuries) is a perfectly normal bass viol, with six strings, frets, underhand bowing and all the rest of it; but its body was smaller, and it tended to use abnormal tunings. The Italian "lira" belongs to an entirely different family of instruments; so does the harp; and the lyra-viol has no connection with either of them. In nearly all lyra-viol music, whether it is by Hume or by anybody else, the instrument is bowed in the normal manner. Hume's use of pizzicato is as exceptional as Monteverdi's, therefore, and Hume must take the credit for being the first to use it. Indeed Monteverdi may well have learned the technique from one or other of the English virtuosi on the lyra-viol who travelled in northern Italy during the early seventeenth century. The 'Combattimento' instruments are of course members of the violin family ("viola da braccio" never denotes anything else), though it is interesting to note that Monteverdi prescribes the doubling of the bass line by a violone ("Contrabasso da Gamba" denotes the lowest member of the viol family), not a double-bass. For the greater part of the seventeenth and early eighteenth centuries the violone was preferred to the double-bass; its tone was clearer and quicker of speech, its intonation more reliable, and the instrument itself less cumbersome. The "violini a la francese" are either what we should call violins ('violino', to Monteverdi and many of his contemporaries, denoted what we should call a viola), or possibly violini piccoli.

This particular confusion between the nomenclatures for viols and violins has been bemusing writers for years and years, but it was authori-

tatively settled long ago and it is sad to see the old heresies revived. Full details may be found in Gerald Hayes's masterly 'Musical Instruments and their Music: 1500-1750', volume II (Oxford University Press, 1930); in Dolmetsch's book on Interpretation; and in Professor Westrup's article in *MUSIC & LETTERS*. Perhaps I may also refer to some supplementary evidence by Banchieri (1609) printed in the 'Galpin Society Journal', III, p. 8; it completely confirms the conclusions already reached by these writers.

"Storte" are more of a problem. They cannot be serpents, since these instruments were used singly (and, in any case, had not yet been invented). They cannot be twisted cornetts, since these had a perfectly good name of their own ("cornetti torti") and the sixteenth century was more precise than we often are in the matter of instruments and their names. That leaves only one family of wind instruments which are demonstrably "crooked" or "curved", and that is the family of crumhorns: reed instruments shaped like large fish-hooks, with the reed in a capsule, out of reach of the player's lips.

On the letters: here my enthusiasm may well have carried me away. But I still think that a generous selection of the more important ones—printed in the size of type used for the footnotes in Dr. Redlich's book—would have formed a most worthwhile and not too costly addition to this pioneering study, the fruits of many years' devotion to Monteverdi's music.

THURSTON DART.

Cambridge.

THE MINOR TRIAD

Sir,

Elizabeth Godley says (*MUSIC & LETTERS*, October 1952): "It is profitable to invert the scale of C major." But is it? Throughout her article she never faces the question whose answer should be the logical basis of her argument, namely: assuming—as is perfectly true—that the Phrygian mode, whose notes contain the tonic minor triad, is a mirror-image of the Ionian, why should this explain either the tonic minor triad or the (supposed) close relationship of these two modes? Again why, because certain notes of the chromatic scale—including apparently the third of the tonic minor triad—can be related to an "undertone" series, is this undertone series necessarily the explanation of these notes?

It is, of course, possible to make all kinds of fascinating patterns with scales, the harmonic series and the mathematical figures of vibrations per second. The danger lies in assuming that such patterns have necessarily anything to do with musical theory. Musical theory is essentially concerned with aesthetics, this word being taken in its strict Greek sense. It tries to give a logical explanation of "what is perceived" or, to put it differently, of what Tovey's "naïve listener" really hears. Any acoustical calculations which have no direct relevance to the listener's perception may be interesting acoustically, but can have no bearing upon musical theory.

In examining a theoretical explanation of any given chord or progression, therefore, the question always to be asked is: "Is that how it really sounds?" Thus in examining Miss Godley's theories we have to ask: Does the listener hear, let us say, a change from Ionian to Phrygian

mode as an inversion of the whole scale, a kind of reversal of the centre of gravity? Does he hear the tonic minor triad as in some way associated with a "mirror-image" of the major scale? Alternatively—and it is not clear in the end which explanation of the minor triad Miss Godley is really offering us—is the third of this triad heard as a vastly remote relation of the tonic C, the mirror-image of its 27th overtone? Again, are the notes of the chromatic scale heard as bearing the particular relationship to the tonic that Miss Godley (or, for that matter, Hindemith) lays down?

The honest listener must, I think, answer No to these questions. A change from Ionian to Phrygian (on the same tonic) is heard not as any kind of inversion but as a darkening, due to certain notes being flattened. The statement that "The Ionian and the Phrygian [modes] are wedded as husband is to wife" does not even make sense of musical practice. The characteristically Phrygian (Neapolitan) chords are far more normal in minor than in major. The array of facts which Miss Godley derives from this supposed "marriage" are surely more genuinely explained by saying that any mode can borrow another's material, the most frequent borrowing, however, tending to take place between modes which, when based upon the same tonic, have the greatest number of notes in common (e.g. Æolian—the basic minor scale—and Phrygian).

With regard to the chromatic scale—to omit for a moment the minor triad itself—can it be honestly denied even today that, wherever possible, the ear interprets chromatic notes in the most diatonic sense, i.e. as either bright (sharp) or dark (flat) variants of diatonic notes; and that when the context forbids such an interpretation the ear becomes confused, this very confusion being one of music's most powerful resources? (Even Hindemith lends some support for such a view when he says in 'Craft of Musical Composition', Book I, Ch. 3, that the ear hears any interval in the form expressed by the simplest [= most diatonic] ratio-figures. He is talking of harmonic intervals, but musical experience would appear to suggest that his principle applies equally to melodic.)

As to the minor triad itself, is not Hindemith the most faithful to the aural impression of this chord when he calls it (*op. cit.*) a "clouding of the major triad"? Now it is reasonable to take the overtone series as a criterion of consonance, because the ear recognizes the octave, perfect fifth and major third above a given bass as the most stable consonances; moreover, it hears them in precisely that order of perfection—the order in which they occur in the overtone series. (This is also the order of their historical introduction into music.) The minor triad, then, departs from this series in respect of its third, which is flattened: the presence of the stable perfect fifth, however, being the stronger interval, prevents the minor third from being heard in relation to any fundamental other than the root of the chord. The third is thus heard as a flattened note, and the invariable result of flattening is darkening (or "clouding").

It should be mentioned, however, that there are really two uses of the chord, the "passing" and the "essential". The former—almost entirely ignored by theorists—is exemplified by the use of diatonic minor triads in the major key. The "clouding" effect here is not obvious, being readily accepted in the interests of scale unity (as is, also, on occasions, the really harsh diminished triad "VIIa" in the major key).

The second use is seen when a chord previously major is made minor, or when the tonic chord is itself minor; it is only here that the "clouding" is deliberately used for emotional purpose, producing the well-known effect usually described as "gloomy". The apparent anomaly of the minor triad—the imperfection of its third—is, if this theory is accepted, seen to be no anomaly but the very essence of the chord itself.

ROGER F. T. BULLIVANT.

Sheffield University.

Elizabeth Godley replies:

My article was the outcome of a persuasion that a certain relation exists between physics and the gradually elaborated theory of music taught and practised in Western civilization from Palestrina's day to our own; that there is a certain relation, however tenuous, between musical theory and the finished work of art; and that there is a certain relation between art and aesthetics, vague though this word aesthetics may be.

In my article I deliberately confined myself to physics on the one hand and musical theory on the other. Mr. Bullivant's interesting letter approaches the theory outlined in my article from the purely aesthetic point of view. It is impossible to give any adequate answer to the detailed points which he raises for the reason that to compare acoustics and musical theory with aesthetics is (to quote Chesterton) like comparing pink with triangular. I disagree, it will be seen, with Mr. Bullivant when he writes: "Musical theory is essentially concerned with aesthetics."

Let me say, however, that I have throughout been primarily guided by the ear. The first step of all (1949) was to play on the piano the major triad on C simultaneously with its mirrored image from C downwards. When the mirrored image of a chord is translated into actual sound it automatically rights itself, of course, and becomes a chord the right way up. The behaviour of the overtones is unaffected. The triad on C plus its mirrored image (the chord F, A \flat , C, E, G) cannot conceivably be interpreted aurally as having anything upside-down about it.

As to the purely technical question, "Why, because certain notes . . . can be related to an 'undertone series' is this undertone series necessarily the explanation of these notes?", my answer must be that a note does not lend itself to explanation. It has, however, an identity card, so to speak, similar to our own identity cards, with its name on it—and its address (vibration frequency). Like us, it cannot be explained—I should enjoy hearing somebody trying to explain me!—but it can be located. If it is doubtful whether any given note has been correctly named and located, the vibration frequency will confirm or deny the name and/or location.

If Mr. Bullivant is distressed at finding no sharps other than F \sharp among any of the pure tones in my diagrams, that is because sharps belong to a different version of the same story, *i.e.* of my story. The fundamental tone E will give four of them, with the mediant note of the scale of C major as the first note of the corresponding undertone series. Similarly, the scale of E major gives as its mirrored image E minor, Phrygian mode—the mode to which we are so well accustomed as a component part of the 2-octave scale of C major.

As to the chromatic scale, whether it is a help to composers and executant musicians to know that according to my theory the notes of the descending chromatic scale (excluding the flattened fifth) are alternately overtone-series notes and undertone-series notes, I cannot say. But I can say that my theory throws light on a point raised by Mr. Bullivant, *i.e.* the order of importance of the intervals. The pure tones of the overtone series give them all, in the correct or accepted order of importance, starting with the octave 1:2.

The chromatic scale as such raises questions to which pages could be devoted, since its uses are so various and its notation on occasion so arbitrary. To embark on this would lead me into aesthetics.

JACOBAN THEATRE SONGS

Sir,

Mr. John P. Cutts' informative article in your October 1952 issue concludes with the suggestion that we may possess more Jacobean theatre music than is usually supposed. Not only is that statement quite true,

but there are other sources for the particular songs he discusses of which he is apparently unaware. The Madman's Song from the 'Dutchesse of Malfy', which he describes from a British Museum manuscript, is found in at least two manuscripts in the New York Public Library in settings which add considerably to our information about the song.

The two New York manuscripts are Drexel 4041 and Drexel 4175, part of the collection of E. F. Rimbault, and purchased at the sale of his library in 1877 along with the more famous Drexel MS 4257, 'John Gamble's Commonplace Book'. Drexel 4041 contains ninety or more solo songs and twenty-six part songs of the pre-Restoration period. Drexel 4175 appears to be somewhat earlier in date, *ca.* 1620. It bears the inscription, "Anne Twice, her booke", and contains twenty-seven solo songs of a collection which, according to the table of contents, once included sixty compositions. In addition to the music this MS includes eight pages of recipes for such seventeenth-century table delicacies as Carpe Pye, Pigeon Pye, Marrow Pudding and French Bread.

According to the table at the end of the MS, Anne Twice's book once contained two settings of the Madman's Song, 'O let us howle'. One is now missing, but the one that survives is provided with a lute accompaniment permitting us to gain explicit knowledge of the harmonies intended. The melodic chromaticism on the word, "howle", somewhat misleading in the British Museum copy, is clarified and "irksome noise" is made vivid by a harsh dissonance between the melody and bass. The setting in Drexel 4041 is particularly interesting because it is written for a tenor voice, joined by the bass in a 2-part chorus in the last section: "At last when as our quire wants breath . . .", an arrangement which may well have been the one employed in the original production of Webster's play. Furthermore, it bears a contemporary attribution to Robert Johnson as the composer. What Mr. Cutts has been able to conjecture on stylistic grounds is thus confirmed by solid documentary evidence.

Taken as a group, the three known settings of the Madman's Song provide a most illuminating survey of seventeenth-century vocal practice. The British Museum copy was evidently written for an accomplished solo singer. It is replete with elaborate embellishments, "elevations", "relishes" and cadential figures of a kind that calls for considerable vocal skill. The version for voice and lute in Drexel 4175 is simpler in vocal style, but the notation is more precise and gives us first-hand evidence of the kind of harmonic colouring used in a "fantastic" song of the Jacobean theatre. Finally, the version for tenor and chorus is straightforward and masculine in tone with a quality approaching the glee.

Drexel 4175, incidentally, contains another setting mentioned by Mr. Cutts, "Cupid is Venus' only joy" from Middleton's 'A Chaste Maid'. In fact, the contents of these two New York manuscripts, together with John Gamble's Commonplace Book, are a mine of vocal music from the Jacobean court and theatre and are indispensable to the rounding-out of our picture of seventeenth-century English song.

VINCENT H. DUCKLES.

University of California,
Department of Music.

HENRY HUGHES: A FORGOTTEN POET

Sir,

Henry Hughes is a poet in whom I have been interested for some years—less, I admit, because of his intrinsic poetic qualities than for the sake of one of two problems with which he is connected—and I read Winifred Maynard's article in your October issue with much pleasure. The most baffling of these problems is why Henry Lawes, who was on intimate terms with almost all the best poets of his day and who set so much of their lyric verse, should have busied himself not only in setting so many of Hughes's poems but also in publishing them. For in spite of their superficial prettiness they are, as Miss Maynard points out, essentially commonplace. She criticizes in particular the monotonous flatness of much of their rhythm; had she examined also their themes, attitudes and imagery, she would have come to the same conclusion.

I do not, however, share her surprise that Hughes's poetry should have been largely ignored by his contemporaries, despite the publication of Lawes's 1658 'Ayres and Dialogues'. This book can have done little or nothing to establish Hughes's reputation, because it does not itself seem to have been successful. In his preface to the second book of his 'Treasury of Musick', 1669, Playford mentions that the first two volumes of Lawes's 'Ayres and Dialogues' were "long since sold off", while the fact that the third book of this ambitious publication merely consists of the sheets of the 1658 'Ayres and Dialogues', with a new title-page, suggests that even after eleven years Playford could only hope to sell them by this typical seventeenth-century publisher's stratagem.

A few more details about Hughes's life are given on page 222 of Willa McClung Evans's 'Henry Lawes, Musician and Friend of Poets' (New York, 1941). There we are told (on what authority I know not) that Hughes, after leaving Oxford, became a doctor in the service of the Prince Palatine, and that he ran away from his wife to Holland in 1642. The fact that his 'See, see my Chloris' describes the landing of Henrietta Maria at Bridlington in 1643 is thought by Miss Evans to imply that Hughes returned with the Queen. At all events we may deduce from this song that he was known in Court circles, as also from the unceremonious way in which Lawes refers to him in the dedication of the 1658 'Ayres and Dialogues'. (The relevant passage is quoted by Miss Maynard at the beginning of her article.) Here the absence of any attempt to introduce Hughes to Lord Coleraine, who had been a courtier and friend of Charles I, can only mean that he was already quite well known to his lordship.

My main purpose, however, in writing to you was to stake out claims for Hughes as the author of 'Chloris now thou art fled away' and 'I prethee send me back my heart'. For it is surely hard that he should be denied the authorship of what are probably his two best lyrics. But as Miss Maynard concedes him the former poem, however dubiously, and as this letter is growing long, I had better restrict myself to 'I prethee send me back my heart' which she, in common with most people, assigns to Suckling.

This traditional attribution is based chiefly on the fact that the poem was printed on page 6 of Suckling's 'Last Remains', 1659. Yet even that cannot be accepted as conclusive, because the book was a posthumous

publication, appearing seventeen years after Suckling's death, and including at least one poem, 'When, Dearest, I but think of thee', which is definitely not Suckling's. Such false attributions were hardly less common at that time in printed books, especially in posthumous collections of the works of a popular poet, than they were in manuscripts. The second reason for giving the poem to Suckling rather than Hughes is stylistic. It strikes one as being too original and witty for the latter's rather pedestrian Muse. A brief study of Elizabethan and Caroline poetry, however, reveals that the conceit which gives the poem its life was well-worn at the time the poem must have been written as those to be found in others of Hughes's poems. I may instance three poems—no doubt there are others—which closely parallel, if not anticipate, 'I prethee send me back my heart': Sidney's 'My true love hath my heart and I have his'; song xii in Porter's 'Madrigales and Ayres', 1632, 'When first I saw thee'; and, closest of all, Herrick's 'What Conscience, say, is it in thee?' Given models like these for him to follow, I see no reason to assume that 'I prethee send me back my heart' was beyond the reach of Hughes's modest powers.

The positive evidence in favour of Hughes's claim to the poem is as follows. It first appeared in print on page 30 of Playford's 'Select Muscicall Ayres and Dialogues', 1653. Though both words and music were given anonymously, they are practically identical with the setting on page 264 of Henry Lawes's Autograph MS. This setting Lawes subsequently arranged for three voices and printed on the last page (48) of his 'Ayres and Dialogues', 1658. There being insufficient room for all five stanzas on this page, he printed only the first two, no other break in the poem being possible. Now Lawes was the only composer of his time to record the names of the authors of the verses of such songs as he included in his published song-books; his custom was to place them against the first lines of his songs as they occur in the index. As he states in the dedication of this 1658 book, all the words of its solo songs were by Hughes, and accordingly in the index their first lines are all included in a wide brace and ascribed to him; the dialogues and the three-part songs, on the other hand, being by a variety of poets, are each given an individual ascription. That for 'I prethee send me back my heart' is "Dr. Henry Hughes", which means, I submit, neither more nor less than that Lawes considered Hughes to be the author of the poem. I have dealt with this point in detail because Miss Maynard hints that the attributions of the dialogues and three-part songs were somehow less authoritative than those of the solos, a view for which there are no grounds.

One further point: not only was Lawes the sponsor of the first printed appearance of the poem, not only did he definitely attribute it to Hughes, whom he apparently knew well, but he also provided the best extant text of the poem, as anyone can see for himself by comparing the following version, which is that of 'Select Muscicall Ayres and Dialogues', with the 'Last Remains' version, the one usually printed in anthologies (e.g. Norman Ault's 'Seventeenth Century Lyrics', second edition, p. 162), and, of course, in editions of Suckling.

1. I prethee send me back my heart,
 Since I cannot have thine,
 For if from yours you will not part
 Why then should you keep mine?

2. Yet now I think on't let it lye
To send it me were vaine,
For th'hast a thiefe in either eye
Will steale it back againe.
3. Why should two hearts in one brest ly,
And yet not lodge together?
O Love! where is thy sympathy,
If thus our hearts thou sever?
4. But love is such a mystery,
I cannot finde it out;
For when I think I'm best resolv'd,
I then am most in doubt.
5. Then farewell care, and farewell woe,
I will no longer pine,
But I'll believe I have her heart
As much as she hath mine.

Is it not more reasonable to believe Lawes and recognize Hughes as the author of this poem, than to ignore him and accept the old attribution to Suckling, which is in fact devoid of any real authority?

University College,
Khartoum.

E. F. HART.

AN AMATEUR ELIZABETHAN COMPOSER

Sir,

Good luck to Russell Fraser with his Godly Ballads! [See MUSIC & LETTERS, October 1952, pp. 329-334.] My own favourite is:

My preachers call, my preachers cry
John, come kiss me now . . .

But perhaps a word of warning where the Robin Hood ballads are concerned may be helpful. The passage quoted from Chappell in Mr. Fraser's article occurs in connection with the tune to "Oh, how they frisk it, or Leather Apron, or Under the Greenwood Tree". The opening lines of this song, "In Summer Time, when flowers do spring", &c., are indeed very similar to those of 'Robin Hood's Preferment': "In summer-time, when leaves grow green, And leves be laye and longe"—which *can* be sung to the tune of 'The Leather Apron'—and the eighth line of 'The Monk', ballad 13, "Under the grene wode Tre".

But if this ballad was sung to the same tune as 'The Leather Apron' the tune must be dated long before Elizabeth's reign—early in the fifteenth century, at least! Of the other ballads 'The Curtal Friar' is before 1500, and 'The Fisherman' not earlier than 1600 or so. Perhaps, therefore, it is wise to take Chappell in this case with a pinch of salt—or look for the other tune, 'In Summer Time', in Playford's Dancing Master.

Moseley,
Birmingham.

BARBARA GIBBON.

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